

1946

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PHOTOGRAPH

UK

★
January
1947



The Inland Printer

CHURCH

Advertisers



ARE IN THE DRIVER'S SEAT

Consumers have had to do a lot of hopping around in search of merchandise. It looks sometimes as if they didn't care much about brands. But that's a purely temporary situation. When goods again become plentiful, you'll see a tremendous swing back to the known brands and substantial quality. Then consistent advertisers of yesterday and today will reap many times what they've sown in advertising dollars. That is why smart business protects itself with good advertising . . . why the demand for Champion paper is the greatest ever . . . why America's sound, normal, competitive economy will continue to be the greatest in the world.

THE *Champion Paper* AND FIBRE COMPANY . . . HAMILTON, OHIO



Manufacturers of advertisers' and publishers' coated and uncoated papers, bristols, bonds, envelope papers, tablet writing and papeterie . . . 2,000,000 pounds a day
MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

District Sales Offices

NEW YORK · CHICAGO · PHILADELPHIA · DETROIT · ST. LOUIS · CINCINNATI · ATLANTA · SAN FRANCISCO

Important facts

about the LUDLOW for all printers



VERSATILITY . . . Typography of outstanding quality, attention-compelling advertising display, attractive feature heads, forceful news heads, high-grade commercial work, clean-cut ruleforms, as well as imprints and special composition—all produced on the Ludlow.

WIDE RANGE . . . Type sizes from 4-point to 96-point, and large size price figures, produced in sluglines as needed, without preliminary type purchases or manufacture. Distinctive italics and scripts for the typographer who wants something "different." Excellent array of lining typefaces for the manufacturing stationer, ruleform specialist, or general commercial printer.

SIMPLICITY . . . No experts are required for successful and profitable Ludlow production. Compositors can readily learn to use the Ludlow, and to produce a variety of composition for practically any requirement. There is no complicated mechanism to get out of order.

Write us for complete information about the Ludlow and its many advantages in your own work.

the **LUDLOW**

Ludlow Typograph Company . . . 2032 Clybourn Avenue . . . Chicago 14, Illinois

Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A, P. O. Box 100, Toronto.) Foreign \$10.00 a year; three years, \$20.00. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1947. Maclean-Hunter Publishing Corporation.



ALL ROADS LEAD TO GRAPHIC ARTS

**LOOKING FOR SOMETHING UNUSUAL IN PLATEMAKING?
LOOKING FOR A COMPLETE SERVICE?**

We can serve your most exacting needs in color process plates, black and whites, highlights, originals for hand transfer, posters, line or halftone negatives or positives for machine transfer, photo-composed press plates... albumen or deep etch, direct color

separations, commercial art, commercial photography, or any preparatory work for the offset or letterpress printer.

We are fully equipped for the production of plates by all the new processes with such efficiency as to effect economies for you.

MAIN OFFICE AND PLANT • TOLEDO 4, OHIO • 110 OTTAWA STREET • PHONE GARFIELD 3781
CHICAGO OFFICE **DETROIT BRANCH** **NEW YORK OFFICE**
301 North Wells Street • Phone Randolph 5383 Elizabeth and John R • Phone Randolph 9122 148 West 23rd Street • Phone Chelsea 3-5309

WE BELIEVE IN, ENDORSE AND
HELP SUPPORT THE LITHOGRAPHIC
TECHNICAL FOUNDATION

Graphic Arts Corporation OF OHIO
MAKERS OF FINE PRINTING PLATES
TOLEDO • NEW YORK • CHICAGO • DETROIT

AND THIS IS WHAT THEY WROTE . . .

Vigorous hints of prideful satisfaction are these clippings from recent letters of Miller users. They know; they have compared Millers with other presses and processes. A typically frank statement reads: "Remember . . . in 1940 I said to you, 'Miller Automatics are the only presses which will do the

quality of work our firm wants to produce. So, our twelve Millers (including the two Miller Two-Colors on order) verify my prediction." Such is the keen judgment of which success is made—and further exemplified by thousands of Miller Automatics in America's foremost pressrooms.

MILLER PRINTING MACHINERY CO., Pittsburgh

These machines have produced fifteen and sixteen million impressions each.

The total expenditure on a Miller Major installed in October 1940 has not exceeded \$35.00 which in our opinion is very good when one considers the thirty-eight million printed sheets produced.

We are pleased with the performance of all your presses and am glad to inform you that the new Simplexes now are on the floor waiting your erector.

I have owned this Miller about 16 years and it has paid for itself every two years that I have owned it.

As you know, we operate twenty-four hours a day and during the past few hectic years when printing machinery took an unmerciful beating it is a pleasure to say that our presses stood up far beyond our fondest expectations with a remarkably low unit maintenance cost.

Our plans for expansion therefore have Miller equipment for their basis and we expect to have at least three more Miller Two Colors and four Simplexes as soon as they are available.

After several years of operating one of your 27 x 41 Miller Majors, we have come to a definite conclusion that we wish to standardize on your equipment.

This press has been in continuous use in our plant for about nine years, and in this time has produced almost fifty million impressions.

P.S. It might interest you to know that this has been running and no serious repairs, since it was installed in 1922. Never a mechanic has worked on it.

and one—
million impressions a year.

I am happy to say that in this ten million impressions we have experienced no mechanical difficulty of any kind with this piece of equipment.

Millerize and modernize



Cordova

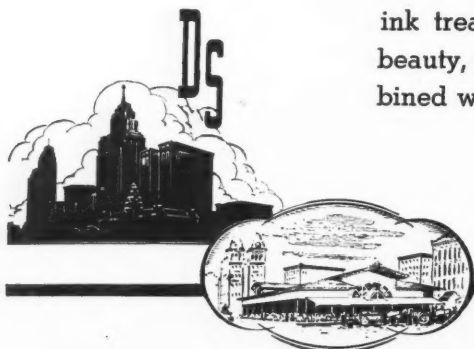
**... SUPPLIED
IN COVER
AND BRISTOL
WEIGHTS ...**

Provides the **PERFECT PRINTING SURFACE**

THE successful printed piece depends not only on good layout, plates, type and printing craftsmanship, but also on the quality of finish and printability of the paper. For over 40 years Cordova Covers and Bristols have been noted for the excellence and uniformity of finish so necessary to produce the perfect printing ink surface.

Cordova is tough, strong and durable—ideal for covers and other printed pieces which must withstand constant handling and long, hard use. The pure Mitscherlich sulphite pulp is cooked slowly to preserve the long fibers which impart exceptional strength and durability to the sheet.

Cordova comes in choice of twelve clear, time-tested colors which provide unlimited scope for originality of design and color ink treatments. For a cover or bristol of colorful beauty, perfect printability and extra long life combined with low cost, use Cordova!



DETROIT SULPHITE PULP AND PAPER COMPANY

DETROIT 17

MICHIGAN



Photograph Courtesy of
Liggett & Myers Tobacco Co.

FINE
Coated Paper
NEEDS NO OTHER NAME

When Consolidated "streamlined" the manufacture of coated paper, two important results were accomplished: A *finer coated paper was achieved and costs were lowered.* This superior product . . . sold at uncoated paper prices . . . remains fine coated paper and needs no other name.

Consolidated COATED Papers

PRODUCTION GLOSS . . . MODERN GLOSS



REG. U. S. PAT. OFF.

The above illustration was used in the interesting advertising brochure, "TOBACCOLAND, U. S. A.", in which Liggett & Myers Tobacco Co. pictures the extensive operations employed in the production of Chesterfield Cigarettes. To secure striking half-tone reproductions of the unusual photographs which make this book impressive and convincing, the publishers chose a *Consolidated Coated Paper* for the printing.

Manufactured in weights down to 45 pounds, Consolidated Coated Papers meet almost any printing need.

CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES
WISCONSIN RAPIDS, WISCONSIN

Five Machine Mills

SALES OFFICES
235 SO. LA SALLE ST., CHICAGO 3

Seven words to the wise:

Use Johnson **SPEED KING Quick Setting BLACKS**

■ **SPEED KING BLACKS**, like all Johnson Inks, are products of highest quality . . . the result of 142 years' experience in meeting the demands of exacting craftsmen. Thus, besides saving time, **SPEED KING BLACKS** make it easier for you to turn out superior printing.

■ **SPEED KING JOB BLACK 3804**—sets very quickly and produces a good final binding overnight.

■ **SPEED KING CYLINDER BLACK 3804-S**—has softer body than **BLACK 3804**, but all other characteristics are the same.

■ **SPEED KING CYLINDER BLACK 3814**—sets very quickly and produces satisfactory binding on softer stocks. It will remain entirely open on the press overnight.

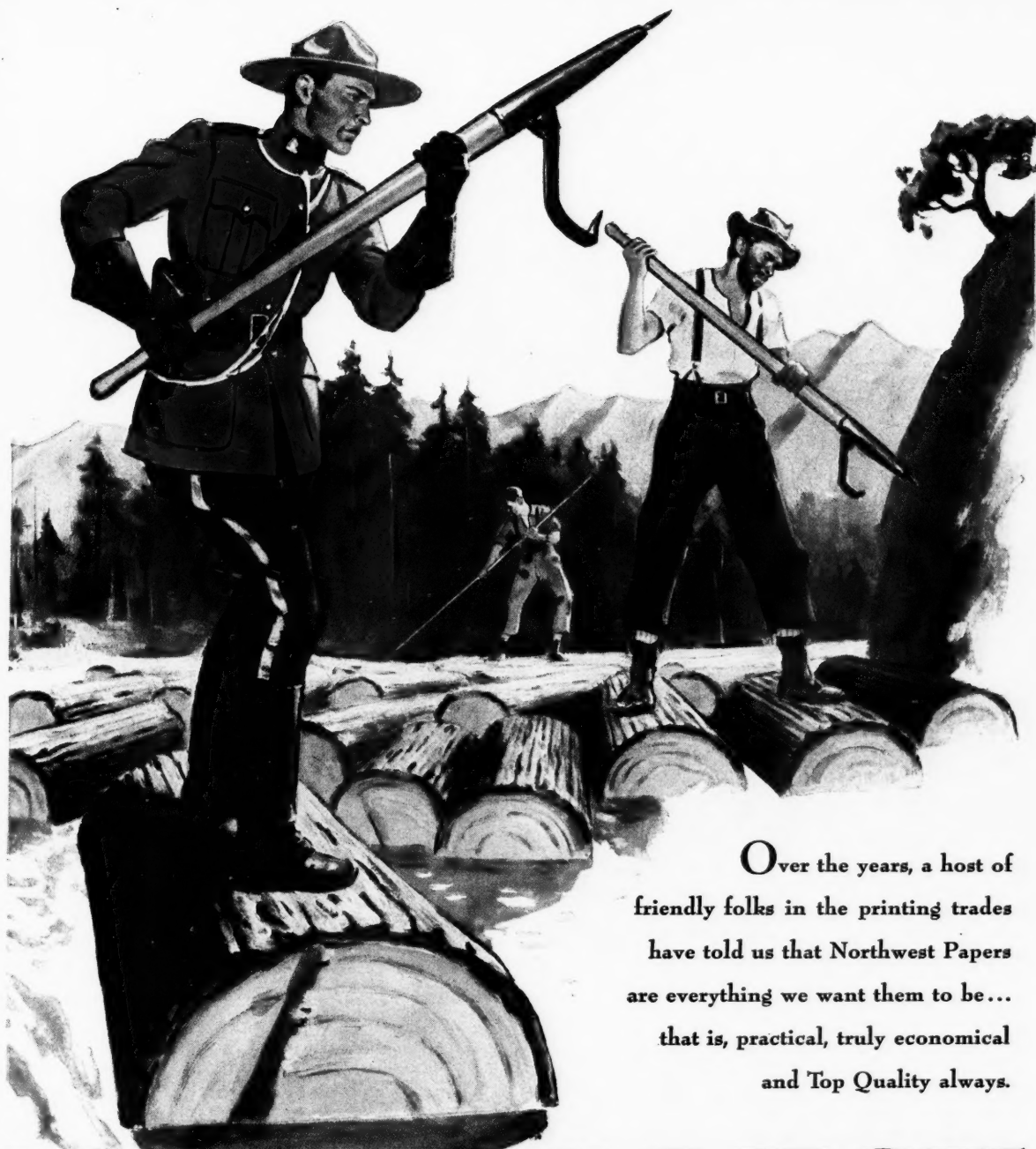
■ You will profit by using Johnson **SPEED KING Quick Setting BLACKS**, so don't delay putting them to work—send your order now.

CHARLES F. Johnson
AND COMPANY

GOOD INKS SINCE 1804

10th and Lombard Streets, Philadelphia, Pa.

**NEW YORK • CHICAGO • BOSTON • ST. LOUIS • CLEVELAND • DETROIT
BALTIMORE • KANSAS CITY • PITTSBURGH • ATLANTA • DALLAS**



Over the years, a host of friendly folks in the printing trades have told us that Northwest Papers are everything we want them to be... that is, practical, truly economical and Top Quality always.

NORTHWEST

PEDIGREED PRINTING PAPERS



Always make good printing better

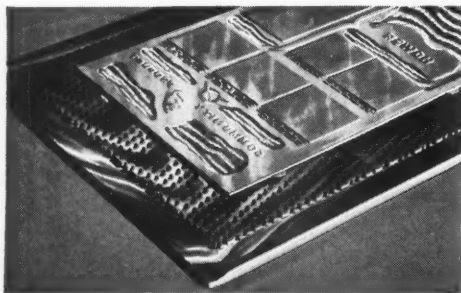
THE NORTHWEST PAPER COMPANY · CLOQUET, MINNESOTA

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



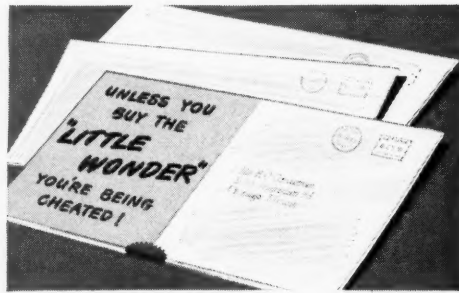
This advertisement is one of a series appearing in four colors in Fortune, Nation's Business, United States News, Newsweek and Business Week.

Test your word knowledge of Paper and Printing



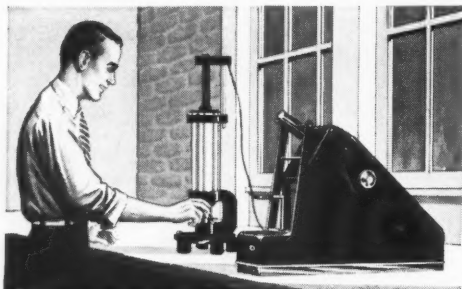
1. Metal or Patent Base

- ☐ Bed of a printing press
- ☐ Metallic filler in paper
- ☐ A device for mounting printing plates



2. Acid Blast

- ☐ A process for etching halftones
- ☐ An unfairly competitive brochure
- ☐ A method of coating paper



3. Reel Samples

- ☐ Festoon-dried paper
- ☐ Calender test runs
- ☐ Test samples of paper taken during manufacture



4. Beater Loading

- ☐ Overloading copy with heavy selling
- ☐ Filling the beater with ingredients for making paper
- ☐ Too much beating in lock-up

ANSWERS

1 Metal or Patent Base is a special device for mounting printing plates which makes precision printing easier. Another important factor in precision printing is the use of uniform, fine quality Levelcoat* Printing Papers.

2 Acid Blast is a process for etching halftones. A good way to reproduce halftones with all their beauty, strength, and subtlety intact is to print with clean, bright Levelcoat paper — a distinctive medium for more effective advertising.

3 Reel Samples are test samples of paper taken from the reel during manufacturing. They're especially important at Kimberly-Clark where reel samples, constantly taken for laboratory tests, keep close check on Levelcoat quality.

4 Beater Loading is the filling of the beater with ingredients for making paper. In loading the beaters for Levelcoat, close adherence to a strict formula produces a paper which is dependable in quality from ream to ream, from run to run.

Levelcoat* PRINTING PAPERS

If our distributors cannot supply your immediate needs, we solicit your patience. There will be ample Levelcoat Printing Papers for your requirements when our plans for increased production can be realized.



KIMBERLY-CLARK CORPORATION
NEENAH, WISCONSIN *TRADEMARK

1872—75 YEARS OF FINE PAPER MAKING—1947



COLOR PHOTOGRAPH BY HUGH HAZELRIGG

Color!—to help keep Business in the Black!

THIS SALESMAN'S FLIGHT is obvious enough. You can't sell balloons without color! The appeal of color is just as useful in business as it is on the carnival lot. That's why HOWARD BOND is made in twelve clear distinctive colors—in addition to whitest white.

For example, thousands use HOWARD BOND for all business forms. Using HOWARD colors to identify each page of a multiple form speeds recognition of units, gets them to their destinations faster, simplifies handling and filing.

Many also find it practical to select

a HOWARD color for letterheads, particularly where color is appropriate to the product.

Why not make full use of color as an effective business tool? Select from HOWARD BOND samples, then specify it always.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"THE NATION'S BUSINESS PAPER"





COLOR PHOTOGRAPH BY LEJAREN Å HILLER

UNIFORMITY It's one thing to make a printing sheet with the desirable strength, texture, whiteness, ink consumptive properties and all the elements of workability permitting ideal reaction to the craftsmen's skills. It's quite another to *maintain* these elusive values year after year. Yet, this very maintenance of high printing standards is one of the big reasons why printers and result-minded buyers of offset printing express a continuing preference for Maxwell Offset. The rising volume of better offset-printed advertising appearing on Maxwell Offset clearly defines the value of *uniformity* in paper making.

HOWARD PAPER MILLS, INCORPORATED
MAXWELL PAPER COMPANY DIVISION • FRANKLIN, OHIO

Maxwell Offset

For uniformity—in finish, in strength, in ink consumption, in whiteness or color conformity

The Proof IS IN THE PRINTING!



FEDERATED PROCESS TYPE METALS ARE PERFECTLY ALLOYED FOR MAXIMUM SERVICE

There is a great thrill in seeing high quality work rolling off the press—and there is a satisfaction in having high quality metal rolling into the plant. That's where **FEDERATED PROCESS TYPE METALS** step in.

They cast smoothly, solidify quickly with minimum shrinkage, are free from porosity, withstand

high pressure without loss of sharpness, work with a minimum of dross for greater economy and reproduce with minimum make-ready.

Back of these superior type metals is precision alloying to insure that free-flowing, tough-without-brittleness uniformity so necessary to modern typography.

Consulting service available through your nearest Federated office

FEDERATED PROCESS TYPE METALS

LINOTYPE	ELECTROTYPE
MONOTYPE	COMBINATION
STEREOTYPE	INTERTYPE
SAVEMET	SPECIAL ALLOYS
(a compound for recovering metal from dross)	COPPER ANODES
	MOR-TIN-METAL
	(an adjusting alloy)

• Available in bars, ingots, pigs or in standard feeder form. Prompt delivery. Dross drums furnished free of charge. F.O.B. refineries.

• The methods used in the manufacture of Federated process type metals are protected by U. S. patents.

FMD

Federated

METALS DIVISION

AMERICAN SMELTING and REFINING COMPANY

120 BROADWAY, NEW YORK (3) N. Y.

Nation-wide service with offices in principal cities

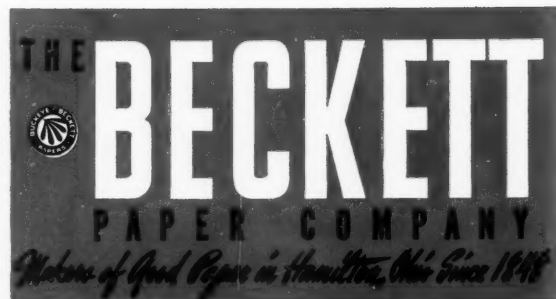
The best-dressed
women wear
Gloves



COURTESY OF
VAN RAALTE

the
best-dressed
catalogues and
booklets wear
Covers

New sleight-of-hand glove fashion frees fingertips at will but keeps Milady's arms glamorous in gloves. Yes, fashion decrees that gloves are an essential part of correct costuming. And good business dictates that booklets and catalogues designed to make best impressions must be covered, too... preferably with BUCKEYE or BECKETT, the good-looking, long-wearing covers that have long been first choice of admen and printers everywhere.





Pressroom delays—costly in overtime and in customer confidence—need not be one of your headaches. Use Management Bond, the watermarked Hammermill product that is made for fast, trouble-free work on your presses.

Because it is a sturdy paper, Management Bond gives your customers the kind of service that leads to profitable reorders for you...and every reorder is another profit.

Management Bond is available in white or colors, in standard weights and sizes through Hammermill Agents all over the country. Hammermill Paper Co., Erie, Pa.





THE papermaking experience of Oxford craftsmen—listing only those with the company 20 years or more—indicates why Oxford papers are of such uniformly high quality.

Here at Oxford are 603 craftsmen with 20 years or more of service, and 339 of them have 25 years or more, while 31 have exceeded 40 years. Many families boast three generations at the mill.

Supplementing this exceptional know-how is Oxford's *completeness* of operations. Oxford makes its own pulp and performs every papermaking operation. This

means 100% control of quality while producing over 1,000 miles of quality paper a day.

Helping to maintain quality standards are the countless inspections and checks. Tests for such things as strength, surface bond, curl,

fold and printability. And Oxford research continues to contribute to the advance of the papermaking art in many directions.

So when you need quality papers, specify Oxford. Paper merchants in key cities coast to coast distribute Oxford quality papers.



Included in Oxford's line of quality printing and label papers are: ENAMEL-COATED—Polar Superfine, Maineflex, Maineflex C1S Litho, Mainefold and White Seal; UNCOATED—Engravatone, Carfax, Aquaset Offset, Duplex Label and Oxford Super, English Finish and Antique.

OXFORD PAPER COMPANY

230 PARK AVENUE, NEW YORK 17, N. Y.

MILLS at Rumford, Maine
and West Carrollton, Ohio

WESTERN SALES OFFICE:
35 East Wacker Drive, Chicago 1, Ill.

DISTRIBUTORS
in 48 Key Cities

Speaking of Mass Production

Each press in this battery of Cottrell-Claybourn two-color rotaries operates at a speed up to 5500 sheets per hour. This is an example of efficient operation which means, for the printer, large edition economies even on moderate length runs.



C. B. COTTRELL & SONS CO.

Westerly, Rhode Island

New York: 25 E. 26th St. • Chicago: Daily News Bldg.,
400 W. Madison St. • Claybourn Division: 3713 N.
Humboldt Ave., Milwaukee, Wis. • Smyth-Horne, Ltd.,
13 Bedford Row, London W.C. 1, England

Cottrell

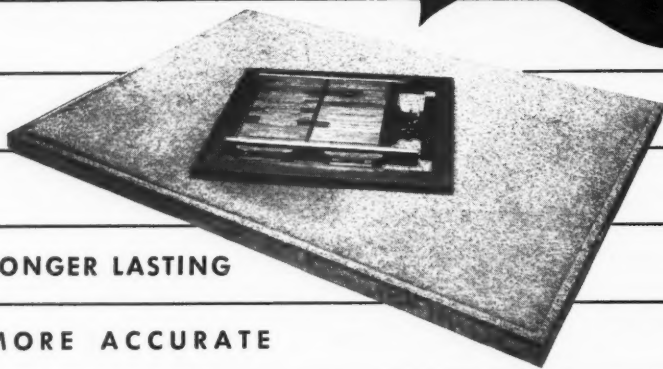
OVER 92 YEARS OF GROWING WITH THE PRINTING

INDUSTRY

THE NEW HERMAN STONE **GRANITE**

► IMPOSING STONE

FOR PRINTERS



LONGER LASTING

MORE ACCURATE

The new, hard and tough granite Imposing Stone shown here enables printers to do more accurate work . . . easier and faster. This new stone, developed by The Herman Stone Company, is *not* the old-fashioned marble imposing stone. It is granite with a large percentage of quartz to make it more rugged for



a long, hardy life of usefulness in your shop or plant. It will outlast cast iron many times.

Already being used and approved by printers, this new stone has many definite advantages. Under ordinary rough usage it won't chip or break. It will not swedge, burr, corrode, rust, warp or cup. Forms slide easier than on other surfaces. And the stone is simple to keep clean.

Available for immediate delivery, The Herman Stone Imposing Stone can be made in any size. If your present stone needs replacement, investigate this new development. You'll find it is economical, too. Stands also are available to hold the stones. Write for more particulars, today!

The Herman Stone Company

324 HARRIES BUILDING • DAYTON 2, OHIO

★ For greater
month to month
service in 1947
equip with . . .

AMERICAN ROLLERS

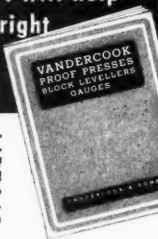
AMERICAN ROLLER CO.
1342 N. Halsted St., Chicago 22, Ill.
225 N. New Jersey St., Indianapolis 4, Ind.

This Booklet . . . will help
you choose the right
**PROVING
EQUIPMENT**

Contains twenty-five illustrations and brief descriptions of Vandercook Proof Presses, Block Levellers and Gauges—enabling you to compare one with another, and thus determine which best suits your needs.

VANDERCOOK & SONS, INC.
900 N. Kilpatrick Ave., Chicago 51, Ill.

VANDERCOOK
PREMAKEREADY EQUIPMENT



MEAD papers

NATIONALLY DISTRIBUTED

ALA.: W. H. Atkinson; Partin Paper Co.; Sloan Paper Co.

ARIZ.: Blake, Moffitt & Towne; Graham Paper Co.; Zellerbach.

ARK.: Roach Paper Co.

CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Seaboard Paper Co.; Zellerbach.

COLO.: Dixon & Co.; Graham Paper Co.

CONN.: Alling Paper Co.; John Carter & Co.; Rourke-Eno Paper Co.

D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.

FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.

GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.

IDA.: Blake, Moffitt & Towne; Zellerbach.

ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Midland Paper Co.; Swigart Paper Co.; James White.

IND.: Central Ohio; Century Paper Co.; Crescent Paper Co.; Diem & Wing; Indiana Paper Co.

IOWA: Birmingham & Prosser; Carpenter Paper Co.

KAN.: Carpenter Paper Co.; Graham Paper Co.

KY.: Louisville Paper Co.

ME.: C. M. Rice Paper Co.; C. H. Robinson.

MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.

MASS.: Bulkley, Dunton & Co. Inc.; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Colonial Paper Co.; Mill Brand Papers; Paper House of N. E.

MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Graham Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.

MINN.: John Boshart; General Paper Corp.; The John Leslie Paper Co.

MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.

MONT.: Carpenter Paper Co.; The John Leslie Paper Co.

NEB.: Carpenter Paper Co.

N. J.: Bulkley, Dunton & Co., Inc.; Forest Paper Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.

NEW YORK CITY: H. P. Andrews; Bulkley, Dunton & Co., Inc.; M. M. Elish & Co., Inc.; Forest Paper Co.; J. F. B. Garrett; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Gould-Plehn; Willmann Paper Co.

NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith.

N. C.: Dillard Paper Co.

OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.

OKLA.: Carpenter Paper Co.; Tulsa Paper Co.

ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.

PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; H. A. Whiteman & Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong.

R. I.: John Carter & Co.; Narragansett Paper Co.

S. C.: Dillard Paper Co.

TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Graham Paper Co.; Southern Paper Co.; Southland Paper Co.

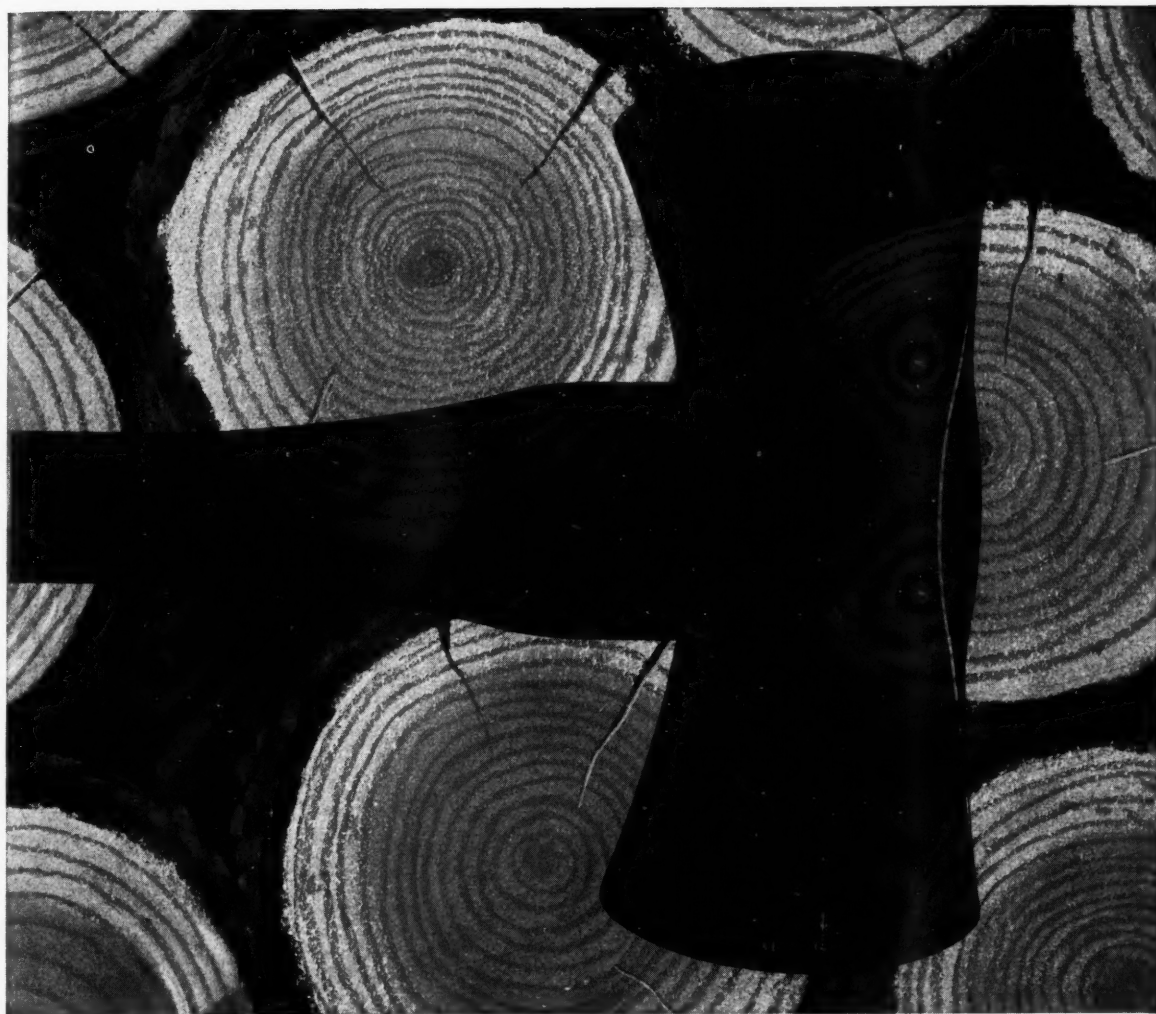
TEX.: Carpenter Paper Co.; C. & G. Paper House; Clamplitt Paper Co.

UTAH: Carpenter Paper Co.; Zellerbach.

VA.: Cauthorne Paper Co.; Dillard Paper Co.; Old Dominion Paper Co.; Richmond Paper Co.; B. W. Wilson.

WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.

WIS.: Bauer Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.



YOU HAVE 5 ACRES OF FOREST LAND

About one-third of the area of the United States is forested. This is one and one-half as much area as in food and textile crops . . . or nearly five acres of forest land for each man, woman, and child in this country.

But why are we telling you this? Because America's timber resources are usually underestimated . . . and because a scarcity of trees, we assure you, is not a reason why you can't get all the Mead Papers of the Mead, Dill & Collins, and Wheelwright lines you want.

America's shortage of paper is essentially America's surplus of paper needs. American industries, right across the boards, are expanding . . . and un-

til the paper industry completes its own expansion, shortages will persist.

This corporation, "Paper Makers to America," is hard at it now to increase both production and productivity. Good progress is being made. Meanwhile, if Mead Papers are to be had, your Mead merchant will have them . . . and they will be "the best buy in paper today."

★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text and Cover Papers.

MEAD
papers
ESTABLISHED 1846

MORE THAN ONE HUNDRED YEARS OF PAPER MAKING

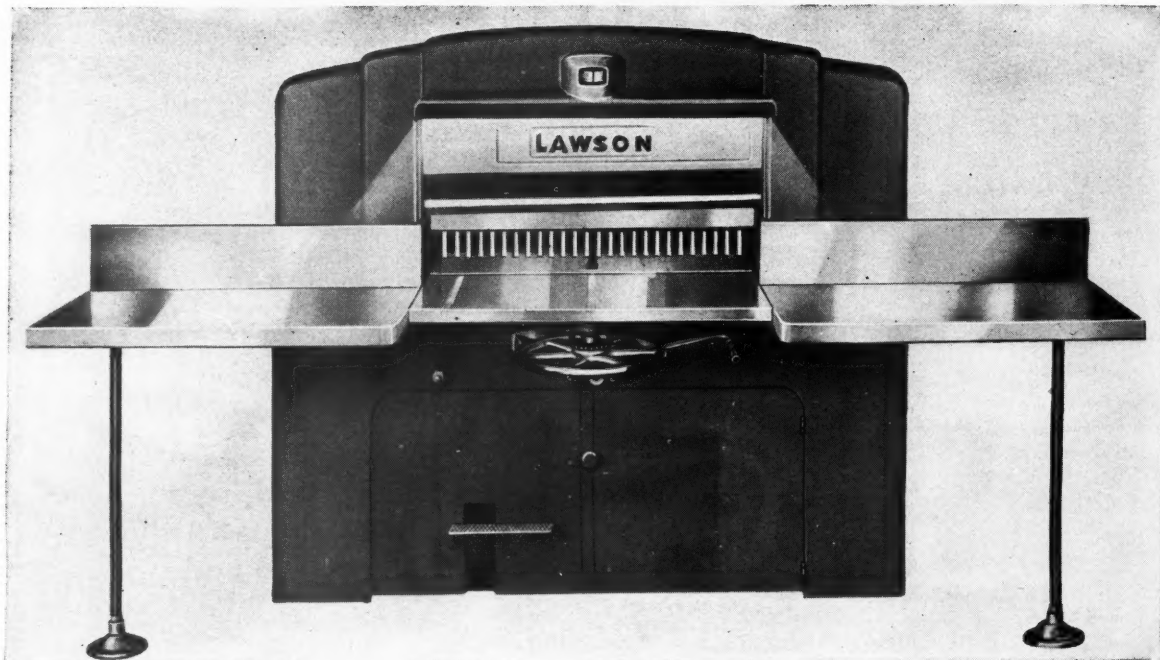
THE MEAD CORPORATION • "PAPER MAKERS TO AMERICA"

The Mead Sales Company, 230 Park Avenue, New York 17 • Sales Offices: Mead, Dill & Collins, and Wheelwright Papers • Philadelphia • Boston • Chicago • Dayton

Please Mention THE INLAND PRINTER When Writing to Advertisers

17

STEP UP *PRODUCTION* WITH THE **LAWSON "38"**



Here's the paper cutter that was specifically designed to "step-up" production. We should have called it the Lawson "39" because it's just that...39" between uprights to handle 38" paper with ease. No fumbling... no delay when operating the "38" with its illuminated magnified measuring band and shadow-free fluorescent floodlight across the *full* face of the work table. Besides, work can't jam in the knife bar slot with Lawson's exclusive knife slot closing device.

You'll get "stepped up" production year after year because the Lawson "38" was designed and built to take it. Lawson's new, non-oiling, positive multiple disc clutch, Lawson's use of roller, ball and needle bearings on working parts, and Lawson's heavy cast metal construction all mean greater continuous output. The

new safety overload re-setting device alone avoids countless hours of tied up production, since anyone can reset it quickly and easily.

We invite comparison, not only on production, but safety, accuracy, and dependability as well. We are now in quantity production on the Lawson "38" with assurance of reasonably prompt deliveries on orders placed now.

The Lawson "44" and "50" Paper cutters are in the process of manufacture and will be available soon in these models: (1) Standard (2) with motor controlled back gauge (3) automatic spacing.

Visit the Lawson showrooms or see a Lawson Distributor today.

MAIN OFFICES AND SHOWROOMS

426 West 33rd Street, New York 1, N. Y.

EXCLUSIVE DISTRIBUTORS

HARRY W. BRINTNALL CO., INC., Los Angeles, San Francisco, Seattle
A. E. HEINSOHN PRINTING MACHINERY, Denver, Colo.
TURNER PRINTING MACHINERY, INC., Cleveland, Chicago, Detroit
SOUTHEASTERN PRINTING SUPPLY CO., Atlanta, Ga.
SEARS, LIMITED, Toronto, Montreal, Winnipeg, Vancouver



NEW YORK • BOSTON • PHILADELPHIA

Kings have come and kings have gone;
 Still, there's one that goes right on,
 Hail the strong and royal scion,
 Jungle's Leader, Mister Lion!



KING OF THEM ALL

By popular vote . . . from printers everywhere . . . Eastern's Atlantic Bond has gained its lofty position. Uniform, printable, and always dependable, its cost is far below its value.

A leader in every respect, printers agree on Eastern's Atlantic Bond *always* for better results.

On the press it performs easily and quickly. Its firm, easy-to-print surfaces . . . free from waves, wrinkles, and curl . . . take sharp, clean impressions with fewer stoppages and shutdowns, less waste and time out for makeready.

An outstanding paper for letterheads, envelopes, and business forms. Use this crisp, crackly sheet to please all of your customers. Genuinely watermarked . . . Eastern's Atlantic Bond insures quality at its very best.

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*Atlantic
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ATLANTIC LEDGER ATLANTIC Mimeo BOND
ATLANTIC DUPLICATOR ATLANTIC MANIFOLD
ATLANTIC COVER ATLANTIC MANUSCRIPT COVER
ATLANTIC VELLUM ATLANTIC DUROPAKE
 ATLANTIC LETTERHEAD BOX
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A complete line of dependable, standardized business papers

VOLUME BOND

An inexpensive, dependable watermarked
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Baton Rouge.....Louisiana Paper Co.
Birmingham.....Sloan Paper Co.
Boston {John Carter & Co.
 Century Paper Co.
 Cook-Vivian Company
 Von Olker-Snell Paper Co.
Bridgeport.....Lott-Merlin, Inc.
Bristol, Va.....Dillard Paper Co.
Buffalo.....Franklin-Cowan Paper Co.
Charlotte, N. C.....Dillard Paper Co.
Chattanooga, Tenn.....Sloan Paper Co.
Chicago {Carpenter Paper Company
 La Salle Paper Company
 Reliable Paper Co.
Cincinnati.....The Johnston Paper Co.
Cleveland.....The Millcraft Paper Co.
Columbus.....Sterling Paper Co.
Dallas.....Olmsted-Kirk Company
Denver.....Dixon & Company
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Louisville.....The Rowland Paper Co.
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Milwaukee.....Wisconsin Paper & Products Co.
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Monroe, La.....Louisiana Paper Company
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Portland, Ore.....Carter, Rice & Co. of Oregon
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Seattle.....Carter, Rice & Co. of Washington
Shreveport.....Louisiana Paper Co.
Springfield, Mass.....Whitney-Anderson Paper Co.
Stamford, Conn.....Lott-Merlin, Inc.
Tampa.....Graham-Jones Paper Co.
Texarkana, Ark.....Louisiana Paper Co.
Toledo.....The Millcraft Paper Co.
Trenton.....Central Paper Co.
Tulsa.....Tulsa Paper Company
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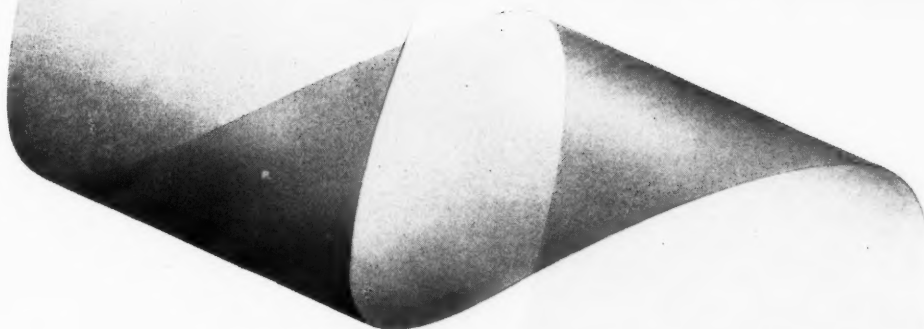
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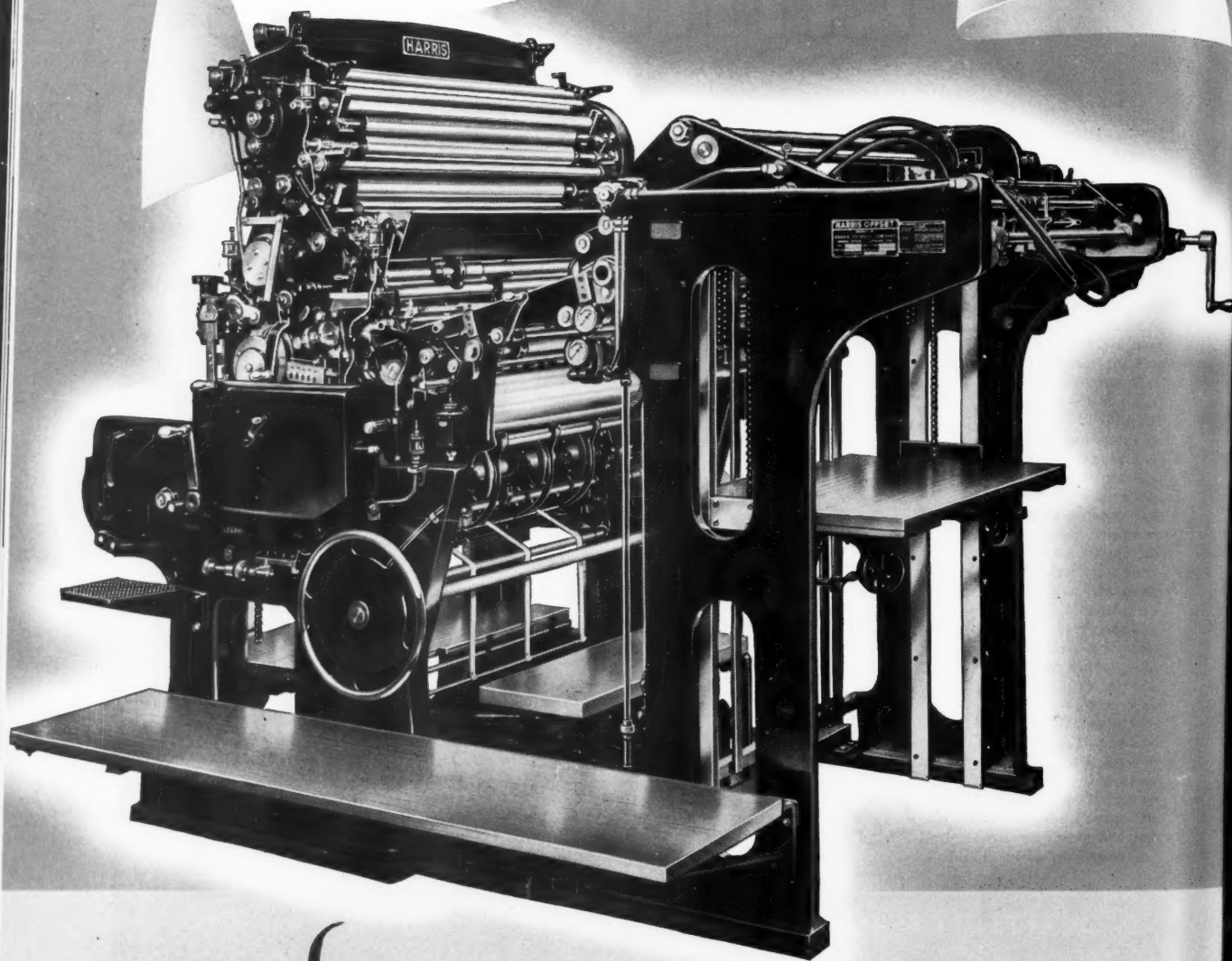
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HARRIS 22x34"
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FASTER MAKE-READY
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MORE SALABLE SHEETS PER HOUR
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Reserve a place in your plans for the Harris Model LTN, 22x34" Single Color. Design improvements in this outstanding new model will open your eyes—will establish entirely new concepts of offset press performance. ¶ For instance, the Harris LTN will change your thinking about the time required for make-ready. That's only the beginning. For, hour after hour, it will deliver a continuous flow of sheets—in perfect register and with a uniformity of ink coverage such as you have often hoped for but seldom have experienced. You'll learn, also, what it means to have an absolute minimum of mechanical interruptions during the run—to average, in salable sheets, more nearly the maximum production speed for which the press was designed. ¶ So, if you are looking for *a better run for your money*, be sure to reserve a place in your plans for a Harris LTN.

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ACCURATE REGISTER is a built-in feature of every Kelly. It's more than the superb precision of every part . . . it's especially the *engineered* coordination of side guides, tumbler grippers, rigid construction, and perfect synchronism of cylinder and bed. The register holds throughout the run, even at top-speed production. Ask your ATF Salesman, or write to us, for commercial samples of actual runs of close-register color forms that show what Kellys can do for you.

ATF KELLY NO. 2

handles sheets from 8½"x11" to 24"x35"

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Excellence imparts authority of its own. Wouldn't *your* letterhead—your ambassador in print—appear to richly-deserved advantage on this fine rag content, air-dried bond? Most particular printers, familiar with Correct Bond for many years, will heartily agree.

Correct Bond

WHEREVER THE PRINTED WORD MUST TRULY REPRESENT YOU

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Heat Set—Metallic—Fast Drying—Oil Base

WITH DAYCOS YOU CAN USE

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DAYCOS ARE BUILT FOR THE JOB TO BE RUN!

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Each Dayco Roller is a custom-built product—built to your specifications for your printing jobs. Just exactly the right resilience is built into its special soft rubber base. The patented, renewable surface is specially compounded for perfect printing results with any kind of ink your job requires. You can use heat set, metallic, fast drying, oil base, or any of the so-called “special inks” on a Dayco Roller without impairing its efficiency in any way.

The fact that you can use exactly the right kind of ink to secure the finest printing results is only one of many reasons Dayco Rollers are standard in printing plants the country over. Listed in the panel at the right are other reasons why Dayco Rollers will help you protect your reputation as a top-quality printer . . . help you reduce production costs. A Dayco Roller Specialist will gladly discuss them with you in detail. Write today.

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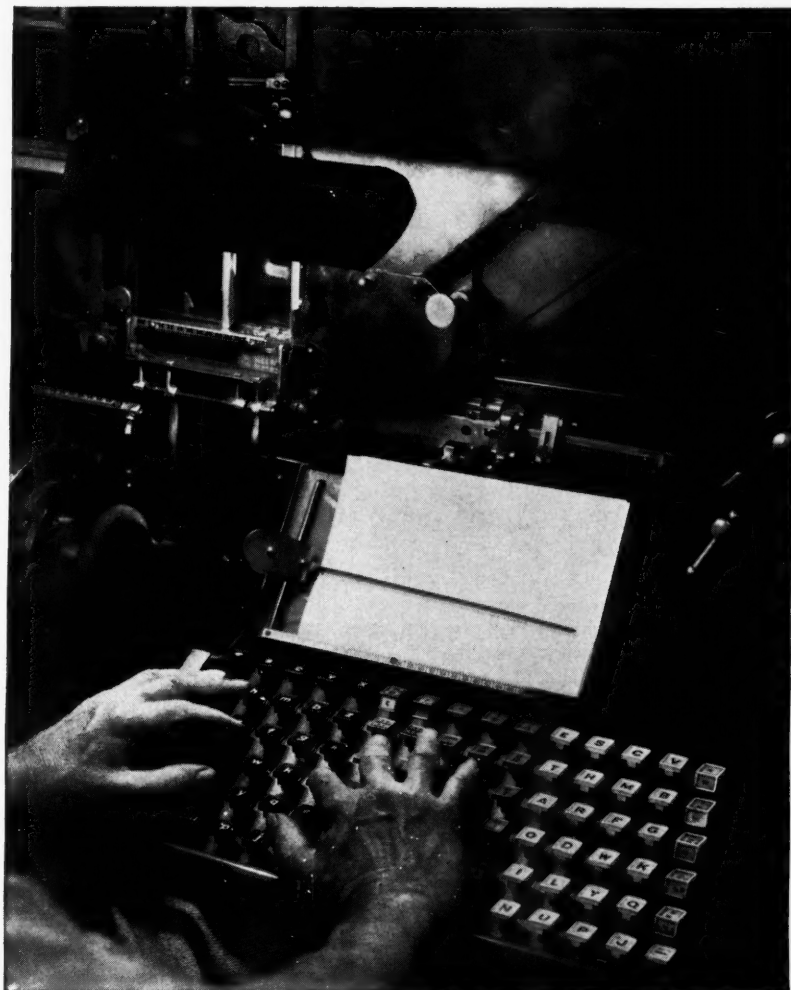
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Announcing *the **NEW** Fluorescent* **LINOLAMP**

*Linotype's Fluorescent Linolamp**

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Controlled lighting of
copy, keyboard and
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For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

LET I N

Here is some sound, straight thinking by the American Federation of Labor, from a recent bulletin to their members. We are glad to publish it, for this sort of common sense is the way to the prosperity America could and should have. It's the kind of thinking with which business management is glad to co-operate; it is the American way to mutual prosperity.

"Increased efficiency
is the way to higher wages,"
says the A. F. L.

"Increased efficiency is the way to higher wages, lower prices for the consumer, a better market for your product, and a more secure job for you. Traditionally, America has paid for rising wages by increasing productivity, and this is the only way to raise living standards. The only alternative--to pay for wage increases by raising prices -- is no gain at all for workers, because living cost increases cancel wage gains."

—From an advertisement of Warner & Swasey,
Cleveland, Ohio, machine tool manufacturer.



Printers Optimistic About Prospects for Maintaining the Sellers' Market in 1947

● THE SELLER's market for printing will continue on through 1947, with printing volume holding to a high level. This statement, qualified with several "ifs"—as it must be when one looks at the confused economic picture—represents the considered opinion of printers in various parts of this country and Canada.

Balanced against the favorable factors which indicate a continuing strong demand for printing in 1947, are the uncertainties in labor-management relations. The abrupt and welcome end of the coal strike removed some of the fear that 1947 would get off to a bad start, but early in the year unions in the steel, automobile, and electrical industries will be asking for wage increases again. If this should result in another round of prolonged, nationwide strikes, the entire economy of the country could be seriously crippled, in which case all predictions made now would go out the window.

With printing trades unions seeking substantial wage increases on top of those obtained last year, the printing industry is faced with a special labor problem of its own which may adversely affect volume in 1947. If printing prices go much higher, out of line with other products and services, a buyer's strike may occur. Advertisers will turn to other media, or at least buy less printing than they had planned.

There is already evidence of demand tapering off just a little in some types of printing. The combination of higher printing prices and a slackening off of buying by the public may influence advertisers to cut their expenditures for printing,

or at least trim their mailing lists to remain within present budgets. Several printers stress the importance of keeping prices down to prevent a buyer's strike.

Economists and business leaders are predicting that a business "recession" will occur in 1947. This recession, if it comes and is of a temporary nature, could very well work to the advantage of the printing industry. The manufacturers would have to increase their advertising, including direct mail, to promote the sale of merchandise in the face of consumer resistance.

In spite of the uncertainties of the immediate future, printers are optimistic about the long-range prospects for printing, and are going ahead with modernization plans which were formulated some time ago. Equipment is being delivered in sufficient quantity to permit putting some of these plans into execution now. Although some companies are expanding, most new equipment is being purchased for replacement and modernization.

Cautious Expansion

Printers are advised to be careful about expansion, lest they find themselves and the industry over-expanded and over-equipped when printing volume levels off. In this respect the shortage of equipment has probably been a blessing in disguise for some printers, who might have been tempted in these lush times to expand their facilities more than would be warranted by a normal, competitive market.

The manpower shortage has been eased somewhat, especially in the larger printing centers, but printers

are still not getting enough paper. What they are getting is often not the right kind or quality. Unless printing demand drops sharply in 1947, paper will probably continue to be a limiting factor upon the amount of printing done during at least the first half of 1947.

In a letter inviting printers to comment on the outlook for printing in 1947, THE INLAND PRINTER included several specific questions. Where printers replied to them directly, their answers are identified by numerals which correspond to the following seven questions, or sets of questions:

1. Barring another round of nationwide strikes, runaway inflation, or other economic disaster, do you think printing volume will hold to a high level during 1947 and beyond then?

2. Do you believe the great unfilled demand for consumer goods, with the printing business it engenders, is strong enough to prevent or lessen the severity of a "recession" which some people predict for the near future?

3. Is your area still a seller's market for printing? Are there any signs of printing demand tapering off in any of the industries or businesses you serve? Is there danger of a buyer's strike if printing prices go higher because of the increased labor costs and the higher prices of materials?

4. Are you handicapped in serving your market by the continuing shortages of both equipment and manpower?

5. Do you have any expansion plans for 1947, provided you can get delivery on equipment?

6. Should the printers be careful about expanding now when business is good, lest they be over-expanded when the printing demand levels off and the market becomes more competitive?

7. The \$64 question—are you getting enough paper?

The comments of several printers follow.

Uncertain Period Ahead

JAMES F. NEWCOMB, James F. Newcomb Company; president, Printing Industry of America—In my opinion, printing volume and employment in 1947 will decline to some extent, as compared to 1946. As I see it, however, the industry will emerge at the end of 1947 in a reasonably healthy condition.

As for the "round of nationwide strikes, runaway inflation, or other catastrophe" which you mention as possibly contributing to a decline, these cannot be entirely ruled out at the present time. I should say that we are now in a period of serious inflation. Prices are still going up and, from present indications, this trend will continue for at least some months. I believe that we can expect a downward trend in the last part of the first quarter of 1947.

I do not believe that the demand for consumer goods is great enough to prevent some sort of shake-out from occurring. It is my feeling, however, that the down-trend in prices, production, and employment will level off before we have reached the point that could be called a depression. During the uncertain period that 1947 will undoubtedly bring, the printing industry will have several factors in its favor. With a decline of consumer demand, we can expect a return to a more competitive market. This will bring an increase in advertising, because the producers will have to make a more vigorous effort to hold their customers. The potentialities of advertising, particularly direct mail, have by no means been fully realized. Shortages of paper, and of the commodities themselves, have held back production in this media ever since the war.

There are signs of a tapering off in some types of printing demand. Many new publications started before or shortly after V-J Day have been forced to discontinue by a combination of factors—the higher paper costs, rising printing prices, high wage costs, declines in circulation. The falling off in response to direct-mail advertising in the past few months is likely to give a temporary setback to the demand for this type of printing.

The manpower shortage has been substantially alleviated by the return of employees from the armed forces. This is the case particularly in large cities, where extra production demands can be handled by multi-shift operations.

New equipment is now beginning to trickle through. It is by no means adequate, of course, to take care of all the replacement needs. Most printers need more machinery and parts than they are now getting to keep their plants operating at the peak of efficiency.

With regard to the question of expansion plans for 1947, it hardly is necessary for me to say that I believe any major expansion project should be undertaken only after a careful survey of a firm's financial condition and of its prospects in the market.

Preliminary returns from the 1945 census of printing indicate that the 1945 volume of printing was about 65 per cent greater than in 1939. This business was handled by approximately the same plant capacity and equipment that the industry had available in 1939. With this amount of increase in past years, many printers should be in a position to make capital improvements out of reserves, without banking too heavily upon future prospects. Generally speaking, however, I believe that the emphasis in expansion programs for 1947 should be upon improving speed and quality of production rather than an enlargement of types of services.

In reply to the question on paper, the answer is "No." We are not getting enough paper of the quality we need.

Charge Sensible Prices

HARRY E. BRINKMAN, of Cincinnati Lithographing Company; president, the National Association of Photo-Lithographers—With the possibility of another round of strikes early this year, it is difficult to predict how well printing and lithographing volume will hold up in 1947.

Naturally, the demand for consumer goods will stimulate lithography and printing. This trend has already started with several of our accounts who have not done much direct-mail advertising since the beginning of the war.

Some manufacturers have told me they are beginning to run into the competitive price angle, which means that we are turning from a seller's to a buyer's market. This is a happy condition because American business does prosper under a buyer's market. I don't believe the

lithographing industry will suffer too much from a so-called leveling-off or small recession period.

Printing prices, in my opinion, will not go high enough to cause a buyer's strike. The printer is an ingenious fellow and he just must keep prices down, for he fully realizes, or should, that he is in competition not only with other printers but with other media. Even though direct mail is normally an integral part of the advertising business, it could lose out very quickly if prices went out of line with other media.

Paper Scarcity Remains

Our own expansion plans, which were formulated over the past four years, are moving forward. It will take two or three years to complete them, which is as we planned it.

As an industry that has been more fully equipped mechanically than any other—even has over-expanded, as it has been for the past twenty years—I think we should be careful not to overload our plants again where they become top-heavy in overhead and investment.

Up to now we have not had too much trouble in keeping our press equipment operating for shortage of paper, but the quality has been terrible. I don't believe we are going to find an easing of the paper problem until the third quarter of 1947.

EDWARD N. MAYER, Jr., of James Gray, Incorporated, New York City; president, Direct Mail Advertising Association—Fifty years ago in November of 1896, this paragraph appeared in an issue of *Printers' Ink*: "There appears to be no bottom to the price for printing paper. No daily of good credit and large circulation now pays so much as 2 cents a pound for its white paper. The superfine, extra-calendered paper used by *Printers' Ink* costs only 3½ cents a pound." And in that very same issue of November, 1896, you will also find this statement:

"Every one will admit that the handsome piece of printed matter gets more attention than one which is cheap and insignificant. Every man knows that he himself will pay more attention to an elegantly printed booklet or circular than he does to a common one. He knows that it is pretty hard to throw something really handsome into the wastebasket, without looking at it a second time. He knows that it is exceedingly easy to dispose of the general run of circulars that come to him, and yet this same man will have printed for himself exactly the same kind of stuff as he himself throws into the wastebasket."

These two paragraphs, written more than fifty years ago, explain better than most of us can what the outlook is for the printing industry. If it must be restated in simpler terms, here it is: (1) If printing costs go much higher there most certainly will be a buyer's strike. (2) The day of the badly planned and badly produced printed piece is almost as dead as the dodo bird.

Now let us examine these two statements more carefully. The cost of printing has reached such a level that more and more business men are looking around for other methods and means to accomplish the purpose of the printed piece. Even if the search is not successful, the very nature of a simulated buyer's strike will tend to force the marginal printer into a price-cutting spree which, in the face of present-day costs, can lead only to more and more liquidations and failures.

In 1947, more than ever before, it will be a wise printer who will do everything within his power, *including lowering his own profits*, to keep his prices down, *and the quality of his work up*.

Which brings us to the second point. We're getting back to, if we haven't already reached, the days when printed products, particularly those of an advertising or promotional nature, have a real selling job to do. There still may be shortages in some lines, but more and more (unless strikes cripple the country entirely) we face the task of selling goods. And to sell goods we need well prepared, carefully printed products. Lord have pity on the printer who tries to sell sloppy, careless, or dirty work at the price he'll have to charge in order to stay in business.

Management and Labor

Maybe all of the above is a little too previous . . . probably we are talking about '48 or '49 and not '47. Although there are faint rumblings about prices and qualities, it's still a seller's market, and from where we sit it looks as if '47 will be an even bigger year than '46, which was the biggest for every printer we have heard of. Even if there is a temporary recession in some lines, it's pretty safe to assume that a minor recession itself will lead to an increased use of printed promotion and advertising planned and executed to get business back on its feet again.

DON H. TAYLOR, executive vice-president, the New York Employing Printers Association—The status of the printing industry nationally in

1947 will be related closely to business in general. And the key to business in general this year might be clean cut and well defined if only we could by some magical means get an accurate idea of how well management and labor will be able to resolve their differences.

What's ahead for business in '47?

"There is nothing ahead for business in 1947, except what it will earn by its performance, and that must be a united performance by an inspired management, by an informed and co-operative labor, and by a government that will once more be the servant of all the people."

CHARLES E. WILSON

President, General Electric Company

Assuming that management and labor get together so that production can be resumed full force in fields supplying basic materials and then in lines that depend on those basic materials, I believe business generally will continue this year at or near its 1946 level. And, as previously stated, this will set the level of activity in the printing business.

The recently completed survey made by the Direct Mail Advertising Association indicates that the advertisers throughout the country plan increased use of direct advertising in 1947, over 1946. And there still remains a tremendous backlog of unfilled orders for informational and promotional material.

With enough business at hand or in immediate prospect to keep all of us fully and profitably employed, it is hoped that labor and management in the printing industry can get together on a reasonable basis.

The possibility that management and labor in the commercial printing industry, as a result of short-sighted policies, may "price the industry out of the market" is a very real one. We shouldn't lose sight of the fact that, important as printing is as a tool of business, there still exist other means whereby buyers may be able to supplant printing in many instances.

In printing centers where basic costs—the ones that are incurred

regardless of how efficient a management may be—are higher than the average for the country generally, successful competition with the other centers may hinge largely on management's ability to keep overhead costs to a minimum. And that can best be done by getting the maximum production from present facilities. The seller's market is likely to continue on through 1947, in these printing centers, provided management and labor work together to avoid excessive costs and any lag or cessation of production.

The best policy for 1947 for printers, epitomized, will be to watch their costs, obtain the maximum of production with present facilities, and allow no spirit of complacency to encourage easy-going sales practices that will be hard to correct.

R. H. CAFFEE, William G. Johnston Company, Pittsburgh—As uncertain as the picture has been during the past few years, I feel that numerous things were a great deal clearer than they are now. I have tried to keep our plans conservative, and have felt that the successful carrying out of any long-range program has in recent years depended to a great extent on the solving of many immediate problems. We seem headed now, however, toward a showdown on economic problems which were held in the background while the war was the immediate problem.

Costs and Market

With labor's demands so excessive in our industry, and with its seeming determination to get what it is after, we have an issue before us, the solution to which can influence very greatly our experience in 1947 and many subsequent years. My plans for further modernization and for some expansion depend for their execution upon maintaining some kind of balance between costs and the market. If wage costs stay in line and do not increase excessively, I believe that the buyers of printing in Pittsburgh will use a great deal of printing.

Most of the large industrial companies will have need for advertising and sales literature much beyond the amount they used before the war. The long-range outlook would indicate that the printing market here should be at a high point. The same companies, however, are quite practical, with the result that excessive printing costs will bring a review of their plans which could easily result in the diversion of the printing dollar

to other media, or elimination of some projects lacking in urgency.

At the present time, budgets for 1947 are being considered and some have already been approved. There are too many instances where companies have hesitated to increase their budget because of the uncertainty in the economic picture, and in one case a company has withheld for a period of ninety days all contracts for advertising printing.

Work for Prosperity

Our problems with manpower will probably be with us for some time. The same goes for the delivery of new equipment. We have already received deliveries in several cases, but some presses will not be delivered for two or more years. These problems, however, I believe we can make adjustments for as we go along.

H. W. HILL, H. W. Hill Printing Company, of Cleveland—Today on every hand we hear the phrase: "America stands on the threshold of the greatest era of prosperity in her history." This is true—no doubt about it. There is a need today for every useful article that can be manufactured. From 1929 until the beginning of World War II, America experienced the greatest depression in her history. During the war we were unable to manufacture consumer goods in sufficient quantity even to scratch the surface of pent-up demands.

Since the war ended, however, everyone seems to want to get rich without working. Labor thinks that management is making too much money and labor in turn wants more money for doing less work.

While the labor picture appears rather dark and obscure at the present time, I have confidence in the ability of American labor and management to get together and settle their differences. The only question is: How long will it take?

In spite of all this turmoil and travail, I believe that when all of the figures are added up 1946 will be one of the biggest years in the history of the printing industry in America. As for 1947, as far as I can see there should be an increase in printing volume over 1946. We are in a seller's market and will be for the next few years. In every community there are manufacturers who are doing no catalog or sales promotion printing because they have so many unfilled orders that they are presently not trying to encourage more orders. When material becomes plentiful, however, there will be a selling job to

do, and so this consequent demand for more printing should keep the printing industry in high gear for some time to come.

We printers, of course, will have to study our businesses and analyze future markets as closely as possible. An over-expansion has ruined many printers in the past, and for that reason we must be careful of over-optimism.

FRANK F. PFEIFFER, Reynolds & Reynolds Company, of Dayton—At present every printer and lithographer is limited in the volume of printing he can sell by the factor of how much paper he can get to process. I believe there is a plus factor of the national demand for printing that will allow this condition to prevail throughout the coming year.

In an attempt to keep abreast of the paper situation, I've personally talked with dozens of mill executives, and all the information thus gained has been supplemented by my activity on the executive committee of the Printing Industry of America. It appears there will be a slight improvement in delivery of commercial papers sometime in the second half of 1947. The logical conclusion would therefore be that the year ahead offers an opportunity for all of us to slightly increase our present production.

Sees Slight Recession

Another factor that must be considered in any forecast of printing activity is the matter of the business recession predicted for late spring or early summer of 1947. My personal opinion is that such a recession will have little effect upon the commercial printing industry. Most of us have been loaded beyond capacity during the past year, even though the demand for advertising material was below normal. If we do hit a business recession this year, it will naturally stimulate sales competition and should materially increase the demand for printed sales literature.

I believe the seller's market will continue through this year. I do think, however, that a word of warning is in order. One of these days this seller's market is going to change to a buyer's market and, as an industry, we had better prepare now for that time.

R. D. HARMON, Webb Publishing Company, Saint Paul—1. From all indications, printing volume will hold to a high level in 1947 and beyond. However, we do anticipate that there may be some slight recession from the present plant-

bursting peak. 2. The answer to this one is yes, if disruptions to the economy of the country do not force changes in the predictions of everyone. 3. The Saint Paul area is still a seller's market; press capacity seems to be sold out in all plants. As yet there is no tapering off in the demand for printing, but there is considerable apprehension regarding the increased prices for printed products.

Man-Hour Production

4. Yes. 5. Yes, we have already placed orders for a considerable amount of new equipment and are considering further expansion unless general business conditions indicate it would be unwise. 6. Very definitely yes, although we believe that modernization is necessary to replace slow and inefficient machinery. 7. No.

The most difficult problem faced in this area is a scarcity of competent journeymen. This scarcity, of course, is a result of several factors, the chief of which is the long-time policy of the labor unions to restrict the apprentice ratio and in some cases to demand an apprentice holiday. There is also a tendency, apparent in this plant at least, for production per man-hour to fall off. Another factor, of course, is the high proportion of overtime which inevitably leads to lower production per man-hour as the fatigue factor begins to lower the efficiency of the workers.

ALLERTON H. JEFFRIES, of Jeffries Banknote Company, Los Angeles—1. Yes. 2. Yes. 3. We are still in a seller's market in the Los Angeles area; and there are no signs of the demand tapering off. However, during the past sixty days there has been an increase in the number of inquiries as to "How much will it cost?" and complaints about prices being charged. There is a distinct possibility, if the printing prices go higher, that the present seller's market could easily switch to a buyer's market.

4. We are handicapped by shortages of equipment and paper, but the manpower situation has eased considerably. 5. We are not contemplating any extensive expansion, although we expect to replace much of our equipment with new in 1947 and add a few larger presses.

6. I feel printers should be especially careful about expanding, as it is to their distinct advantage to continue a seller's market as long as possible. 7. Yes, as far as bond papers are concerned, but no for book papers.

H. N. CORNAY, Press of H. N. Cornay, New Orleans—It is our opinion that the future of the printing industry and particularly our organization is extremely bright for the next several years. In the past several months we have completed a new building to house our plant and have added a great deal of new equipment, a lot of which is already in operation.

Materials Hard To Get

Barring a complete economic collapse we cannot foresee anything but a boom period for the next year at least. We have a considerable portion of our production already sold for the first half of this year. Our principal trouble, of course, is the critical condition of the paper market; we are obtaining only half of the paper we could sell.

Our principal product is labels, and we do some advertising printing. In these two lines I don't believe there is any immediate danger of a tapering off of business due to the increased cost of our product, or to any foreseeable recession. Even in the event of a national recession the entire printing industry should operate close to capacity, because the very function of our product is the promotion of the sale of all kinds and classes of goods.

New Orleans can still be classed as a seller's market, but in some few things, particularly the lower grades of all commercial printing, there is some tendency for this to be turning to a buyer's market.

We have absolutely no shortage of manpower in our plant and are today working the largest crew of men in our history.

Printers should bear in mind there is a definite possibility, if we let prices run away, of pricing ourselves out of the market, especially in certain forms of advertising and promotion.

R. L. CRAIN, JR., R. L. Crain Limited, of Ottawa, Canada—What we have to say may not hold true so far as the printing business in general is concerned, because we specialize in the manufacture of continuous forms and systems. Unless there is a major recession in the coming year, we expect our business to be at least as good as last year.

Generally speaking, we have had more difficulty in the last year securing materials than at any time during the war years, and we see 1947 showing no signs of relief.

This year we are moving into a new building which has been designed specially to handle the production of our products efficiently.

J. N. T. BULMAN, Bulman Brothers, Winnipeg, Canada—To make any predictions as to what the printing industry may look forward to in 1947 can only be a guess. Personally, my guess would be that we will see a leveling off take place through 1947, and by the end of that year competition should be very much in evidence again and we should be settling down to more normal business conditions where we have to scratch to keep our production capacity filled.

Conditions are so confused that in answering your seven questions one can certainly go out on a limb, but here are my answers:

1. Yes. 2. Would not bank on it. 3. The printer who has stock available in this area has a seller's market, but there are signs of tapering off. 4. Lack of equipment in this territory is very much in evidence. Skilled manpower is still in short supply, but the return of a lot of the boys from overseas during 1946 has helped.

5. Holding to our present purchasing contracts we definitely will go into expansion plans for 1947, although when you take into consideration the replacement of obsolete and worn-out equipment, the expansion is not as great as one

would think. 6. There is real danger, of course, in expanding too far beyond our market, but I always think small expansion in excess of your market is perhaps good business because it places a firm in position to cash in on opportunity when one is presented.

7. Definitely no. The mills have done really marvelously, but the demands placed on us still exceed our paper supply.

No Slack in Demand

HAROLD REIN, The Rein Company, Houston, Texas—In answer to your seven questions:

1. Barring strikes, runaway inflation, *et cetera*, I think 1947 volume will not only hold high but exceed 1946, which in our case has been about 125 per cent of 1945. 2. I think the demand for printing in real estate advertising, and especially the catalogs which haven't been reissued for several years, plus the advertising printing that will go with new models and new products, will prevent a recession in the printing business.

3. We are still in a seller's market, having just completed November sales and production, both of which were a record with this company. On the second part of your question, there is certainly danger of a buyer's strike if printing prices go too high. If it wasn't for the waste normally allowed in printing our production would be 25 per cent off as it is. Smaller advertising pieces and a careful check on the use of printing can easily reduce the volume that is now profitable.

4. We are seriously handicapped in the shortages of equipment and manpower. In the present market we could use \$100,000 to \$150,000 in more equipment and from fifty to seventy-five additional employees. 5. We have a number of pieces of equipment that are scheduled for delivery in 1947 on company priorities. We have a new building we expect to occupy the first of the year, which will give us almost four times the floor space of the building we now own and occupy.

6. It depends on each individual shop or proprietor whether he can get away with expansion and how much. The great mass of printers have no knowledge of markets and conditions; efforts are usually confined to local business.

7. We are getting enough bond papers, of which we are using very little tonnage, but we are having a struggle getting book and fancy papers and are obliged to pass up some orders.

Think twice before selecting a collection agency

Perhaps it should have been emphasized in the article, "Think Twice Before Using Agency to Collect Delinquent Accounts," (October, page 47) that there are reliable agencies, such as the highly respected national credit and collection agency, Dun & Bradstreet, which received an unfavorable impression from the article.

The purpose of the discussion was to advise printers to distinguish between the honest customer temporarily lacking in funds, and the deadbeat who makes a career of non-payment. Dropping the former from one's books, pressing him for the payment at an embarrassing time, frequently means permanent loss of a good client.

It was not our intention to malign agencies—rather it was to examine the occasions when wisdom calls for using such services.

Philosophical Essay on Language

Proofroom readers reveal belief that spelling reform is slow but

constant and cannot be forced upon us • *By Edward N. Teall*

● MY ARTICLE in last August's I.P. was headed—perhaps a bit ponderously—"What Kind of Spelling Do You Like—Conventional or Fonetick?" It was a "wurra, wurra" piece, and if it made the reformers happy, it must be that they like to be martyrs. This article ended with a postscript, inviting *Proofroomers* to write in and tell us whether they thought spelling reform would be a blessing to mankind. It asked them to say if they believe a national referendum would show that Americans would welcome a new system of spelling. And it closed with the direct—perhaps impertinent—question: "How would *you* vote?"

As a rule these invitations and inquiries are fruitless—in my experience, at least. It may be that people can't see any percentage in it, or that they don't have ideas on these matters—or that they are too busy with a number of things to sit down and write letters. Or perhaps they say, "This man Teall isn't as smart as he thinks he is, if he really believes *we* are going to do his work for him!" Oh, well—

This time the little trick (if that's what you choose to call it) worked better. A reader in Tennessee wrote a fine long letter giving her philosophy of language reform. She has ideas aplenty, and knows how to put them on paper. Her letter is all written in pen-and-ink; and if I could write as neatly and legibly as she does, I'd not be using a typewriter right now. (I wonder how many of you folks share my own belief that whenever people take the trouble to write by hand they are likely to write much better; to choose their words more carefully and to shape their sentences more exactly. Writing by machine, like dictating, seems to lead to inexactness. But a page of typewriting is much easier to read than a page of handwriting is likely to be.)

The lady said she had read my article "with keenest relish," and would take advantage of the invitation extended in its postscript. "It would be altruistic for someone to make the experiment you suggest, but it would be useless." What was the experiment? Simply this:

It seems to me that if the reformers could persuade one school or college in each State, or even one

in the whole nation, to teach its students to use reformed spelling, they would make a starting score, better than the present goose-egg. If one big business concern could be induced to undertake a real, whole-hearted, one hundred percent experiment in this field, the idea of spelling reform would have a genuine test. It takes no courage and not much brains to write circulars and pamphlets about spelling reform, but it would require a great deal of fortitude to make such an experiment.

And (I might have added) it would probably turn the schools into nut houses and wreck the businesses of those experiment-making business houses. Imagine Mr. John Jones getting this from the school to which he sent his boy for an introduction to the Three R's: "Yur sn, jahn jonz, iunyer, iz hoplesli behaind in hiz wrk. Dhairfr we rkwest yu tew wdhdragh him frm dhis institewshn." Or the Old Grad whose application for seats on the fifty-yard line brings this reply: "Dh fifti yrd lain seets ar soold. We du not no how dhis has kvm abqut, but dhaet iz the sitiyaashn. Widh regrts, we r yrs ewwer." And those spellings are not quite as far off from some of the modern reform systems as they are from Old Pop Jones's own attempts at spelling in the Little Red Skewlhouse of years ago! Honestly, I think Pop's stabs at spelling were better.

Save!?X

Save! Save! Save! Save paper! Save grease! Save this! Save that! Daily the gospel of thrift is dinned into the ears of the housewives via the air lanes. Has your printer warned you to order envelopes at least three or four months in advance because they are hard to get? That's the story we have heard for the past four years. Hence we are somewhat irked when day after day in one day we receive four copies of the same bulletin from OPA . . . single sheets each in a separate 7 by 11 manila envelope. The other government agencies have been equally prodigal in this use of a scarce item. We have protested sev-

The lady from Dixie says that changes in spelling "move by a tremendous momentum but with unconquerable inertia at any one moment." The experiment, she thinks, would evoke swift and positive condemnation. But—in a few years the condemners themselves would be using what they once condemned. "But they won't be forced to it." Change in language, she maintains, "is beyond arbitrary control."

Reducing many words to few, let me say that *Proofroom's* Dixie friend affirms at considerable length her belief that spelling reform is and must always be a process, not an act. In what may or may not be a precise parallel, she thinks it better to let rivers shape their own course than to have engineers control it. Here is a stimulating sentence: "The etymology of words is really a history of spelling reform." Then, with a touch of mysticism perhaps more charming than enlightening, comes this: "It [etymology] is a reflection of the slowly moving pressure of mass mind on the stream of communication that flows among mankind." Again, the counsel seems to be one of *laissez faire*. (Stylish—eh, what!)

Another dip of the ladle, and up comes what seems to be a note of frustration and futility to the semanticists: "As there can never be perfect exchange of the thought, the symbols of thought (words) must have assigned to them certain meanings to which all agree. The higher the proportion of agreement, the more usable the symbol. This agreement of the largest number of people for the greatest length of time gives the word its meaning, its history, and its use. This mass of agreement seems a fluid thing that changes shape slowly or rapidly,

eral times but never have they used one of these expensive envelopes for a reply. In the first six months of 1946 OPA used 377,000,000 envelopes against 283,000,000 in all of '45. The extent to which OPA propagandized the country should be of interest to all taxpayers: \$12,500,000 in the four months prior to the agency's temporary demise on June 30th. Use of Government funds for such purposes has now been denied OPA by Congress and they must spend their \$101,000,000 for continued operation and enforcement purposes.

—Employers' Association of Chicago

due to the time and circumstances. Thus words change with it. But this flux can neither be hastened nor despotically controlled. So spelling reform can be brought about only by time and the cumulative pressure of minds on minds."

It is happyfying to receive such letters from readers of the IP and *Proofroom*.

The writer of this particular letter breaks away from traditional and conventional lines, to present a striking allegory from her own experience:

"Recently I was asked to show guests through our plant. In the pressroom I used a set of progressive proofs to explain color printing. One proof, combining black and yellow, was of a group of faces. It was a weird, revolting thing. The outline of the heads and the expanse of skin showed, but there were almost no features, and the red of lips and cheeks was lacking. We recognized the objects as faces, but none of us enjoyed the experience of seeing them.

"This is an allegory of spelling reform. Wholesale arbitrary spelling reform would do for our words what the partial proof did for those faces. . . . Lacking the individual characteristic features of present ways of spelling, words would be like the blank faces. The same letters would not suggest the same sounds to all persons, and lacking the arbitrary symbols on which we all are agreed today, we would have more, instead of less, confusion."

Really, this is perfectly in tune with what *Proofroom* has been saying for lo these many years. But *Proofroom* never has—at least, in my day—had so vivid, so graphic a presentation of the horrors of spelling reform as this allegory of the faces. Our correspondent has made a truly valuable contribution.

Between the time of receipt of this letter and the time of this writing, there came to me a letter showing that England is right up with us Yanks in this teasing, tantalizing field of spelling reform. The writer encloses copy of an article written for *The British Printer*. He was interested in my remarks about George Bernard Shaw's hoped-for reform—of course, I mean spelling reform for, as everybody knows, old G. B. is utterly beyond reform, himself. I spoke about the initial cost, in providing new types, new typewriter keys, and so on. Mr. Shaw's alphabet would have at least 44 characters, and would do away with the representation of one sound by means of two letters. What gets me is Mr. Shaw's argument that his

alphabet would save labor "in writing, typing, printing, paper making, and in wear and tear of machinery." He asserts these initial costs would be nothing like as great as the cost of two letters to represent a single sound—as in "sound" itself.

My correspondent told about the venture in which he has cooperated with friends in inventing—just by way of experiment—an alphabet of 48 characters—27 consonants and 21 vowels. They used five letters, for example, to give different sounds of "a," as in *hat, star, fast, law, and day*. There would be special characters, too, for "neutral" sounds like that of "er" in "together" and symbols for guttural "ch," the "dh" sound in "blithe," "ng," "sh," "th" in "think," "tsh" in "chip," and "zh" in "rouge." (The last in this series shows very sharply the difficulties of really indicating sounds with the present alphabet.

I give little value to Mr. Shaw's claim of space-saving; he says, "I can scribble the word 'bomb' barely legibly 18 times in one minute, and 'bom' 24 times," saving 25 percent on time by dropping "the superfluous 'b.'" If a million persons were to sit down and write "bom" for just one minute, think of the number of man-hours that would be saved over the time it would have taken them to write "bomb"! And it would be no comeback to remind Mr. Shaw that a million people never would do such a thing, because the simple fact is that a 25-percent saving in time would amount to a great deal on America's work. The real answer is that the actual saving, in actual work, would be nothing like the 25 percent attained in the concentrated experiment.

What do all these considerations sum up to? Blessed if I know! But, as the bear said when he poked his snout into the hollow tree, "There may be something in it!" Well, there were bees in it—and Mr. Bear got stung. Perhaps the bees that buzz in the reformers' bonnets are another breed, and have no stings. And then again, there just might be stores of honey worth a sting or two. Who knows?

At any rate, the question of spelling reform is for printers a mighty practical one. What a merry time proofreaders would have of it, trying to keep up with the reformed alphabet in its early stages!

Before clamping the lid down on these matters in these columns, let me say just this: We have had convincing evidence that there is great and widespread interest in this subject, and—something is bound to come of it, *sometime*.



NUMBER 34 IN A SERIES
OF TOPFLIGHT CRAFTSMEN



Algot Ringstrom

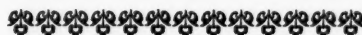
Superintendent of Marchbanks Press, New York

ALGOT RINGSTROM hails from Sweden. In his native country, after the completion of seven years as a compositor and a three-year night school course in printing, he was awarded a scholarship enabling him to study his craft in other countries. After six months in England and the same length of time in Germany, he returned to Sweden as typographer with Victor Patterson's Printing House. Continuing with his schooling, he graduated as a master printer.

The lure of the United States was too much for him, however, and in 1927, encouraged by Editor J. L. Frazier, he came to this country where he secured employment with the Axel Edward Sahlin Typographic Service, in Buffalo.

A year later he moved to New York City and the position of foreman of the Marchbanks Press. In 1945 he was promoted to his present position of superintendent of the plant.

Always active in typographical contests, his conservative designs have won him contest awards in Sweden, Germany, and the United States. Many of his best efforts have been reproduced in *THE INLAND PRINTER*. Some of his recent work is shown on page 55 of this issue.



Good Lighting in Graphic Arts Plants a Good Investment

● THAT PRINTER's pest, the type louse, usually gets the blame for typographical errors in the composing room. However, the real source of the trouble could in a good many instances be traced directly to improper or inadequate plant lighting. Time-consuming, profit-dissipating, annoying errors inevitably result when visual tasks are attempted for long periods with poor lighting.

Aware of the unusual seeing needs peculiar to graphic arts industries, the Logan Square Typesetting Company, when planning its modern plant in Chicago, sought artificial lighting which was not only of the proper intensity and quality but one which also minimized eye-fatiguing reflected glare from the surface of the printing type. The answer was a fluorescent installation, planned with the assistance of illumination engineers.

Experts have found that coordination of hand and eye increases when lighting is correct. The quicker the eye can see and perceive a problem, the quicker it can tell the hand what to do. Modern illumination plays a vital role in industry today.

In the Logan plant, an average intensity of 50 footcandles was provided throughout the shop. The requirements of each department were individually met. In the hand composition department, lighting units were placed at each end of the benches, and running at a right angle to them, to direct reflections from the surface of the type away from the compositor's eyes.

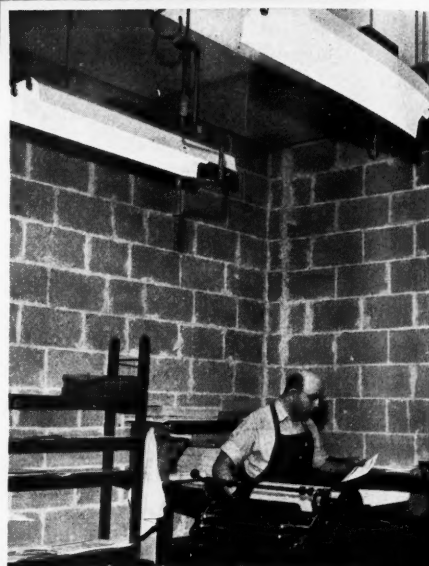
While industries in general will profit from good lighting, probably in none will it be a better investment than in plants engaged in the graphic arts.

Photos
courtesy
Commonwealth
Edison
Company,
Chicago



Above: The elimination of eye-fatiguing reflected glare from the surface of shiny metal type was one problem confronting illumination engineers in working out the lighting system at the Logan plant. As can be seen in the above illustration, lighting units were placed at each end of the benches and running at right angles to them

Right: In the department where reproduction proofs are pulled, reflected glare from the glossy-finished paper used was reduced to a minimum by the well-distributed arrangement of lighting shown in the picture. For careful inspection of the type form before proving, and close scrutiny of the finished proof, good lighting is important



Below: Ample general light in the machine composition department lessens the undesirable contrasting bright spot and shadow areas common in poorly lighted rooms. Good illumination aids in machine inspection and maintenance, and in matrix changing. In addition to room lighting, supplementary lighting is used over the keyboards



THE PROOFROOM

By Edward N. Teall

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies cannot be made by mail

TWO FOR THE SCRAPBOOK

Add these to your collection of "Ecksmas" words: "a LST," "a FCC hearing." Both of them were seen in New York newspapers.

As somebody is almost sure to say, "Well, why not?"

BE REASONABLE!

One of my proofroom mates dislikes the word "hyphenate." Do you share that dislike?

Yes. I hyphen words and butter bread; I do not hyphenate words any more than I butterate a slice of toast. Yes, the ice cream makers sometimes aerate their product, but the dairyman does not waterate milk. Look up *-ate 3* in Webster—and someone else can take it from there.

PET ABOMINATIONS

I was glad to read your comment on a contribution regarding use of "an" (April issue), which read "An historian and his credo . . ." We all have our pet abominations in written English, and mine happens to be "an" where it clearly does not belong. Highbrow writers seem to think the word "historical" must always be preceded by "an" rather than "a." But why?

Perhaps the querist answered his own question when he noted the witty definition of "highbrow" as "one whose education exceeds his intelligence." The nearest-to-plausible explanation of "an historian" is based upon accent; but to me there seems to be only one way out, and that is, to drop the "h" and say or think "an 'istorian." To me the whole thing is a matter of just plain hoopsicosity.

"PROOF" AS VERB

I see no need to make a verb of "proof." A printer *proves* a form when he makes a proof of it.

Simple enough; but—is it final? In English, we do "funny" things with words. We *bridge* a gap by making a *bridge* over it. When we *fill* a cut, we have a *fill* in place of the cut. We *English* (verb) a text when we translate it into *English* (noun). You *run* so many copies of your paper per day, and that's your

daily *run* (noun and verb). These are not precise parallels, because noun and verb are the same, in each example; but they illustrate the way in which English works. The fun of it is, the Big Webster recognizes "proof" as a verb, and defines it: "To make or take a proof or test of." And it does the same thing with "proof," adjective: to proof a garment is make it waterproof. And those entries knock out any claim, on my part, to originality!

AMONG OVER

In an advertisement by a high-grade publishing house I had "It was chosen from among over 800 manuscripts." I thought this was bad, but of course did not dare change it. So I queried it. My editorial people did not think it worth while to take it up with the advertiser. I guess the perfect proofreader (if such a critter exists) has no ideas of his own.

If you simply prefer "more than" to "over," as I do, it was a mere matter of personal taste and judgment, and the customer should have his way. If your objection was to the collocation of "among" and "over," you should have stated it in a query. The point might perhaps not have been thought well taken in a soap or shoe ad, but in a book publisher's publicity one would naturally look for a bit of delicacy in such matters.

Wrong answer

● How sharp are you on our quiz questions? Sharper than the proofreader? Question 3 of the October quiz: "A title cannot be protected by copyright. True or false?" was wrongly answered: "False—strange as it seems!" "True" is the proper answer. A title *cannot* be protected by copyright. For detailed information on the subject, see "Copyright Guard on Titles Denied by High Courts," by Albert W. Gray in *THE INLAND PRINTER* for August.

WORSE AND WORST

Should the familiar expression not be written "If worse comes to worst?"

It's a bothersome expression. The Merriam Webster makes it "If worst comes to worst."

DOMINANCE OF IDEA

What's all this about "dominance of plural ideas"?

I'd say it was sheer nonsense, except for the fact that so many persons (including some very successful professional writers) go for it. But it leads to such construction as this: "A family *has* a right to bring *their* children up the way *they* want to." To me, that's just piffipooofious English.

FIRST CANONIZED AMERICAN

To this headline in a middle West paper, I can only say, maybe they shot her out of a gun.

The clipping carried a short dispatch dated at Vatican City, and the heading was "Mother Cabrini To Be Canonized on July 7." Mother Cabrini was a naturalized citizen of the United States, a citizen by choice, not by birth. She died in Chicago in 1917, and was beatified by Pope Pius XI in 1938. The Vatican dispatch mentioned her fine work in founding schools, hospitals, orphanages, and novitiates. The little quip about the misspelling of "canonized" has been made with complete respect for this wonderful woman and her splendid achievements in the cause of human betterment. (E.N.T. apologizes for delay in presenting the item.)

MIXED POSSIBILITIES

Out of my day's work comes this: "... a possible escaped convict." I wanted to change "possible" to "possibly," but didn't dast. It clearly should be an adverb, not an adjective, don't you think?

No, sir, I do not think so. The possibility applies first to some person's convictness, and "convict" is modified by "escaped." Just to show what I mean, let me write it this way: "a possible escapedconvict," making one word out of the noun and its adjective, with "possible"

modifying that artificial but convenient word. (That is what William Faulkner and other crazy compounders do, with freakish but quite understandable reasoning.) Look: To say "a possibly escaped convict" takes the man's convict state as an assured fact—which (lacking context) I feel quite sure is not the intention. To say "a possible escaped convict" presents an utterly different connotation.

And so the "moral" is: Analyze, analyze—and then, analyze some more. Be careful, rather than impulsive, in marking proofs.

FRENCHMAN OR YANKEE?

What is the difference between "have entrée" and "have entry," and which is better?

One is French and fancy, the other is English—just plain English. Both mean "right or privilege to enter," and both have other meanings, too—as "act of entering." As to which is better—well, it seems to me that is a matter of personal taste, liking, judgment. I myself prefer the English form, just because it is English.

PRONE—?

Is "prone" a good word?

Perfectly—when it's used right. Strictly, if you lie prone, you are face down; supine, and you are on your back. To say "He is prone to" something or other is to incur criticism from some careful speakers and writers. I myself would be likely to say or write "inclined to" (or "toward"). But when you come to analyze it, that's an essentially similar word, both words carry the idea of leaning out of stance. Really, the choice is a matter of taste, of personal preference, rather than of wrongness or rightness.

UNPROFITABLE FINEPOINTING

In our paper, the copy for an ad came to me "... when Blank's cleans your clothes." I set it that way, but the proof came back with the "s" in "cleans" deleted. I made the change without question, for to me it really sounded better without the "s," but I think it really belongs, since the advertiser's name is "Blank" and the added "s" is the way the concern is known locally. What they are trying to say is, "... when Blank cleans your clothes," but since the place is known as "Blank's," that form had to be retained in the phrase in question.

If I understand the situation correctly, the use of "Blank's" was unchallenged, and the only question was whether to say "clean" or "cleans." I should certainly say it was up to the compositor and the proofreader to follow copy exactly (Continued in third column next page)

Overcoming Existing Shortage Can be Accomplished Only in

● The commercial printing industry, faced with a critical shortage of skilled labor, is feverishly trying to recruit and train enough help to handle the large volume of printing that is expected during the next few years. The GI benefit law and a belated reawakening of interest in printing education are alleviating the shortage somewhat but progress is handicapped by union restrictions on apprentice ratios. Some cities are already approaching the saturation point in the placement of veterans because the apprentice ratios have been filled or the maximums reached.

Printers are asking the unions to loosen up a bit, which is a reasonable request in the light of present and future needs. But in seeking the cooperation of the unions in the relaxation of apprentice ratios and shortening of the training period, printers forget that the present bad situation is to a large extent one of their own making. They didn't hire the apprentices back when they had the chance. Caught napping in the past, they are now trying to rebuild Rome in a day, and find it a difficult task indeed.

Today the printing industry is suffering from the sins of omission of a past generation of employing printers. For twenty-five or thirty years printers have not employed and trained anywhere near the number of apprentices permitted them under the union agreements. In 1910, according to a survey made by the educational department of American Type Founders, there was one apprentice to twelve journeymen. In 1920 the ratio of apprentices in training to journeymen employed had dropped to just one to fourteen; by 1930 there was only one apprentice to twenty journeymen.

Then came the depression and the indenturing of apprentices virtually stopped. Printers usually blame the depression for the present labor shortage, but it is evident from the figures that the trouble started long before.

And what is the picture today? The ratio is still only one to twenty, at least in the International Typograph-

ical Union, largest of the craft unions. The ITU now has 80,177 journeymen members but only 4,175 apprentice members. That's an average of one to twenty, but when we get down to cases the situation is much worse. As shown by THE INLAND PRINTER analysis of ITU membership figures, published in the September issue, the actual ratio ranges all the way to one apprentice to eighty-three journeymen in one city! In twenty-six of forty-eight cities in the United States the ratio is one apprentice to from twenty to fifty-four journeymen. In only three of these forty-eight cities are the printers employing as many as one to twelve, the ratio prevalent back in 1910.

Figures May Be Misleading

It may not occur to some that a comparison of apprentice ratios permitted with the actual number of apprentices employed does not give a very true picture of the situation. The maximum number of apprentices permitted in any one shop, and *not* the apprentice ratio, is really the controlling factor in a majority of cases. Written into the contracts of two-thirds of seventy-five ITU local unions are clauses which limit the number of apprentices which may be employed in any one shop, regardless of the ratio. In most contracts these maximums range from three to five—with six, seven, or eight in half a dozen cities.

Wouldn't it seem, then, that under these maximums, which restrict even the most liberal ratios, printers would have employed all of the apprentices they could? Quite the contrary is true. It is only the larger companies, where the number of journeymen is well beyond the maximum at which the ratio stops, who have employed their full quota of apprentices. For instance, if the ratio permitted in a plant under a typical local contract is one apprentice for the first two to five journeymen, and one for every five additional journeymen, but the maximum number allowed is only

of Labor in Printing Industry in Long-Range Program

By Glenn C. Compton
NEW YORK EDITOR

three apprentices, then that plant has its maximum when it has fifteen journeymen. It may have a hundred journeymen, but still can employ only three apprentices.

How these maximums have crept into the local contracts, when the enabling legislation of the ITU general laws does not require them, is something to speculate on. They were probably allowed to be put in without contest because the majority of printers have not been employing their full quotas anyhow. The practice is not so prevalent in other unions, although at least six pressmen's locals and several bindery locals have set maximums.

It is apparent from this analysis, and the deduction can be substantiated by field checks, that it is the small or medium size printer who has been most delinquent in training his full quota of apprentices over the years. The shop with two to five journeymen which is entitled to one apprentice, but has none. The shop with twenty journeymen which could have two apprentices even under a straight one to ten ratio, but has none. This fact must be borne in mind when planning for any long-range solution of the skilled labor shortage.

To use a Poor Richardism of the patron saint of printers, the industry has been penny wise and pound foolish in the matter of training apprentices. "Why put on an apprentice when I don't need one, or when I can hire an experienced journeyman and save the cost of training one?" they say. The newspaper shops have been among the worst offenders in this respect, especially when their scale is higher than that in the job field. With a differential in scale it has been comparatively easy for the newspapers to lure journeymen from the job field, so that the latter has served as a free training ground for newspaper shops.

The printing industry is now paying for this false economy in many ways. With journeymen dying or retiring at a faster rate than they are being replaced by the apprentices, the average age of journeymen is advancing

beyond the peak of efficient production. The shortage of labor requires more overtime, which increases the cost of production and further lowers the efficiency of men too old to stand the pace. The shortage of labor stimulates the "pirating" of help from other plants, at premium pay. Premium pay tends to become the norm, and contributes to a higher base scale. Last, but not least, a great potential volume of printing is not being done or won't be done because there is not enough skilled labor to produce it.

Since upon the employer rests a large part of the blame for the present labor shortage, it follows that any long-range program to solve the problem must start with the employer. And it must be just that—a long-range program. Persuading the unions to relax apprentice ratios and shorten training periods, as a means of catching up fast, may be a temporary aid, but the results will not be lasting if the industry again becomes lax in its training efforts when volume begins to level off.

National, regional, and local trade associations must conduct forceful, continuing campaigns to persuade every employing printer to accept his share of responsibility for training the men and maintaining an adequate skilled labor force by employing his full quota of apprentices. For those plants too small to set up an adequate in-plant training program, cooperative facilities should be provided by the association. When business is slack, when there is an understandable temptation to neglect training, these campaigns should be heightened in their intensity, not relaxed.

If adequate training facilities and the employment of apprentices at all times up to the ratios permitted are still not sufficient, then the unions should be asked to relax their restrictions. Employers will be in a much better bargaining position, provided they also have facts to support their contention that the additional help is essential to their businesses.

and without any worry. Quite possibly the verb was changed on the proof from singular to plural because of a "feeling" of pluralness created by the presence of the "s" in "Blank's." Possibly, again, the change was ordered because it was felt that the expression referred to all the workers at Blank's. If the proof in question was marked by the advertiser, he should have been permitted to have his own way without challenge. If it was marked by a shop proofreader, I can only say he was wasting time at his own desk as well as the time of the boys out in the shop.

REDSHIELD

Please tell me how to divide the name Rothschild.

All too often you see it in print as Roths-child. The fact that many Americans really do pronounce it that way has nothing to do with the matter. The name is German, and it is made up of the two words "roth," red, and "schild," shield. The correct division is Roth-schild.

P. S.—I see Webster recognizes English "Roths-child," but I still think that pronunciation and division to be wholly indefensible.

AS YOU LIKE IT

A high grade writer produced this: "Forty years are a long stretch." Is it good?

I do not quite think so. I would rather say "Forty years is a long stretch." Of course, all by itself, "forty years" is plural; but it seems to me we are here thinking of a period of time, which in years measures forty. There never was, and presumably never will be, a time when everybody will see these things the same way. In a word, this is a point to be decided by personal taste and judgment, and is not a matter of grammarians' rule.

AND THEY CALL IT SPELLING!

The enclosed pamphlet is "prjzento widh komplimnts v th" Northwest Printery.

I am amazed at the number of people who have time and energy for these enterprises of spelling reform. If I tried to keep up with them, my second hundred years would be harder than the first. This pamphlet interests me (slightly!) because it tries to offer a new system of spelling which will meet "the limitation of present typographic equipment." (See peidzh 1.) Dear old America! "Ai lvv dhai rqks and rilz, Dhai wwdz and templd hilz," but not all thy spelling reformers. "Protekt vs bai Dhai mait, Greit Gqd, qur King!"

HIGH COST OF DIGNITY

In a book of philosophical analysis of history, I suggested subheads. The editor squelched me with the statement that the author did not want the book to look like a textbook. So we had acres of massive type. It made me tired just to look at it. What say you?

Simply that (in general) I would rather read a learned book that was made easier to read by such devices as subheads than one loaded with dreary dignity. But you did your part in making the suggestion, and of course such matters are up to the author and publisher. But: the trend of modern American printing is to break up heavy runs of type.

ELEVEN "HAD'S IN A ROW!

You thought you had something, I remember, with "I know that that that that man used is correct," five "that's in a row; but what do you say to this: "Smith's, where Jones had had had had had had had had had had the approval of the proofreader"? Eleven "had's in a row!

It's a wow! Try it like this: "Smith's, where Jones had had 'had had,' had had 'had.' 'Had had' had had the approval," *et cetera*. As the contributor notes, by dropping one "had" you reverse the meaning to: "Smith, where Jones had had 'had,' had had 'had had.' 'Had' had had the approval," *et cetera*. Take me out, Coach, I'm hurt!

THANXALOT!

In the August issue I noticed discussion of the use of "Levi's" as a common noun. In view of the fact that it is a registered and copyright name, the word should be written in that form, no matter what might be correct. "Caterpillar" and "Cellophane" are examples that are similar.

The writer of this valued letter enclosed a clipped ad from Levi Strauss & Co., makers of Levi's, a brand of overalls, "favorites since 1850." They have patented rivets. Registry and copyright exist for protection of a trade name, and should be respected. Many such names, however, do come into the language, in the course of years—and if the products are in universal use—as common nouns. The dictionaries enter such names as "Cellophane" and "Vaseline" as the "trademark names." In a note they explain that the names have come into general use and so are seen "sometimes not *cap.*" It would be interesting to have some of our business-executive or lawyer readers tell us where the division line is drawn. I imagine we have a good many names that began as the registered trademarks. Often a Diesel engine is called, even in carefully edited print, a diesel.



"I am a Successful Printer"

I AM A SUCCESSFUL PRINTER when my fellow printers refer to me with pride in discussing our field.

When others in my field ask my advice on how to handle business problems that confront them.

When I am able to take advantage of every discount in buying materials, supplies, and equipment, and have a high credit rating not only in my local community but among the suppliers as well.

When the visitors come into my office with a smile, are happy to secure my services, and leave with the same smile on their faces.

When my pride in my job urges me to always have the best and latest methods and keep my institution in modern up-to-date condition.

When I have the respect of professional and business men in every line within my community.

When other business and professional men in my community start suggesting my name as the logical man to head a civic or community enterprise.

When I have convinced the people with whom I do business that it is better to pay a decent price than attempt to get by in a slipshod manner.

When I can find time enough from my business to play golf, go fishing or hunting, or indulge in some sport—without injuring my business through my absence.

When I realize that I could not ever possibly know everything about my field and am always interested in learning more about it.

When I learn to attend conventions, read my trade and professional journals to broaden my knowledge of my field and make myself more capable of deserving business attention.

When I am not sure in my own mind whether I am a success or not and believe there's a lot more I have to accomplish before I can call myself successful.

When salesmen are glad to see me for reasons other than getting my order for what they have to sell.

When I can go into some other town in my state and be known there in my field by the reputation that has preceded me.

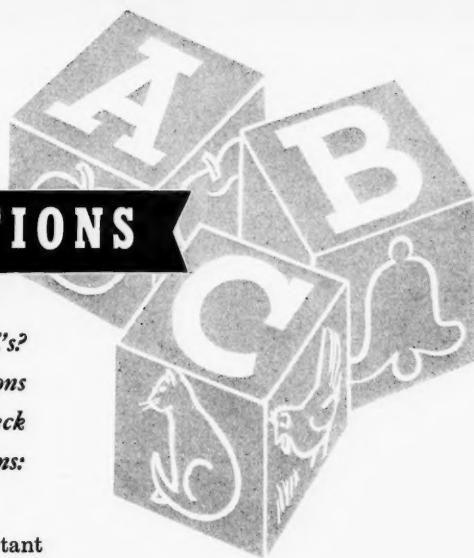
When I have honorably made a profit at the end of each year, no matter what conditions may be, and feel justifiable pride in whatever I have accomplished.

Ernest W. Fair

Frank Stafford presents his

ABC'S OF PUBLIC RELATIONS

When it comes to public relations, do you know your ABC's? A knowledge of the fundamentals of public relations practice is virtually essential to business success today. Check yourself against the following ABC's of public relations:



■ **ADVERTISING** is a tool which should be constantly employed to help carry your public relations load. Let advertising help keep the public "sold" on your firm.

■ **BUILDING MAINTENANCE** must always be adequate if the well-rounded public relations job is to be done. People judge a business by its building; in your case, make sure that judgment is favorable.

■ **COURTESY** is a primary rule of good public relations. Be certain your customers and your business associates always receive courteous treatment at the hands of those who represent you.

■ **DEPENDABILITY** must be included in every public relations program. So be ever-ready to stand behind your business activities. Be sure all your customer services are quite reliable.

■ **EMPLOYEE RELATIONS** must be top-notch if the program is to be complete. All public relations begin at home, and only satisfied employees can perform a satisfactory, all-round public relations job for you. Keep 'em happy!

■ **FAIR TREATMENT** is an axiom which must be kept constantly in mind. Treat customers, associates, and employees right, and it'll pay off in the long run. See to it that a **FRIENDLY** attitude is prevailing in your organization at all times.

■ **GOOD WILL** between business and customer must be striven for at all times. Good will is the very stuff from which adequate public relations are made.

■ **HUMAN RELATIONS** must be good if public relations are to be satisfactory. In all dealings, never forget that you are working with human beings. Strive to treat each person as an individual—and not as a "type."

■ **INSTITUTION** is an important word in the public relations program. Never let up trying to sell yours to the public by constantly playing up the good points of your organization in advertising, publicity, and promotional efforts.

■ **JANITOR WORK** is important to consider in all public relations. Sloppy custodial activity on the part of any business tends to bring public disfavor upon it. Cleanliness and neatness, on the other hand, automatically breed the desirable public attitude.

■ **KNOWLEDGE** is definitely power so far as public relations is concerned. Know your associates thoroughly and you will at once know how to develop in them favorable attitudes toward your business. Learn to know customer likes and dislikes. And know what makes the human being tick.

■ **LETTER WRITING** is one place where many businesses fall down in their public relations programs. Too often business letters are cold and impersonal to the point of being offensive. Make certain all letters which leave your establishment are friendly and reflect a cheerful attitude.

■ **MANAGEMENT** should be striving constantly to improve its public relations efforts. Good **MANNERS** on the part of everyone connected with a business (from the boss on down!) are the very life blood of good public relations.

■ **NAMES** are important in public relations. Promote good feeling by knowing the names and interests of as many employees and customers as possible. Personalize your business relations, and improve your public relations in the doing.

■ **OBSERVATION** can show you places where public relations poli-

cies and methods in your business can be improved. Keep your eyes open constantly for ways of doing a better public relations job. You'll be surprised at the possibilities that will occur to you.

■ **PUBLICITY** is essential to public relations. So is business promotion. Use both to improve your relations with the public. Keep your name before the public by publicizing in print, on the radio, and by letter all the important activities of your business. Let not a day go by without performing some definite publicity activity designed to call favorable attention to your firm. An adequate publicity program is hard to maintain but one will pay off in the long run through the good will acquired and the additional dollars earned. Printers, who live from advertising, should demonstrate that they believe in it.

■ **QUICK ACTION** is required to plug any "holes" in the program. When damage to human relations has been done, act immediately to make amends. In this way, injured feelings will be soothed and the human relations wound allowed to heal. On the other hand, damaged human relations which are not treated with public relations ointment often develop into festering sores which poison public attitude—and result in business being forever lost for your firm.

■ **RIGHT**—that's what the customer always is. Strive constantly to see the customer's point of view. Even if he is wrong or somewhat unreasonable in his demands, try not to let him leave harboring ill feeling toward your firm. One satisfied customer tooting your horn for you is worth ten public relations men on your staff.

■ **SERVICE** to the customer should always be maintained at a high level. A ready smile is the most important public relations tool known to business. **SATISFACTION** should be handed out in large doses.

■ **TELEPHONE** technique is one phase of public relations too often overlooked in many businesses. Adequate "telephone relations" is a special study in itself. If you aren't sure of the telephone manners of those who represent your business, for public relations' sake see to it a quick brush-up course is given.

■ **UTILIZE** all the facilities at your command to improve the public relations program. Study books and magazine articles on the subject. Become genuinely public relations conscious—and be sure the members of your staff are too!

■ **VITALITY** is essential to good public relations. Let the world at large know your business is alive and breathing. Instill within yourself and your employees a definite zest for doing business. Make business a game which you genuinely like to play—and let the public at large see you reflecting this attitude. Always show that you enjoy your work.

■ **WRONG**—that's what the customer always isn't. Never tell a customer or business associate that he is wrong, and expect to maintain his good will. If a business friend is incorrect about some matter and must be made to understand, soften the blow for him by giving an "indirect" explanation. To tell a person "you are wrong!" is one sure way to create bad will.

■ **EXTRA EFFORT** toward maintaining good public relations should always be applied during times of stress. At the end of the day when most people are tired and inclined to be curt and "snappy" strive harder to keep everything running smoothly. During the rush periods when things are strained, apply the public relations ointment in largest quantities.

■ A **"YOU" ATTITUDE** is essential to good public relations. Strive always to think from the other fellow's point of view. Attempt to see any problem through his eyes. Develop a genuine "you" attitude, and public relations will pretty much take care of itself.

■ **ZEALOUSNESS** should be the watchword where public relations is concerned. Keep constantly on the job. Don't let up for a minute. Good public relations can't be turned on and off like a faucet, but must be maintained at all times.

SIMPLE RECORDS OF PARTS

A good system for keeping track of parts and supplies used for the nine Linotypes operated by the *Mason City (Iowa) Globe-Gazette* has been worked out by B. J. DuSold, the paper's machinist, according to a story in a recent issue of the *Linotype News*.

"We have a card-index tray filled with 3- by 5-inch cards," Mr. DuSold said. "Each of our nine machines is numbered and the corresponding number is placed on the card. In the same tray we have cards indexed for two Ludlows and an Elrod, as well as for Elrod molds when they are sent in for service and repair, and the date on which we get them back. We also have cards indexed as 'repairs' for the dates sent and received on all parts

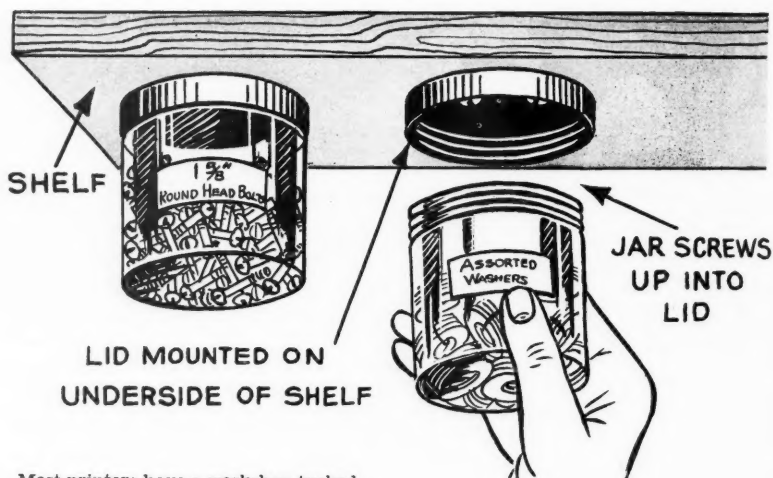
sent to the Linotype Company, such as side and back knives.

"As a new part is placed or a repair made on a Linotype, the date, part description, and price are entered against the machine. At the end of each month these cards are totaled, set up in type, and proofs drawn. One copy is given to the publisher, one to the composing-room superintendent, and one is kept by myself.

"At the end of each year, these monthly reports are grouped into a recapitulation form, an inventory taken of all parts and matrices on hand, and copies of the report and inventory given to the publisher and superintendent. And, of course, I also file copies for myself.

"We have found this system as simple as it is satisfactory."

AN IDEA WITH POSSIBILITIES FOR THE PRINTER'S WORKSHOP



Most printers have a workshop tucked away in some corner of the plant. A few of these miniature maintenance departments are models of neatness and organization, but in too many, unfortunately, locating the right size bolt or nut for a repair job at hand is like looking for that needle in the haystack.

Illustrated here is an idea with many good possibilities for the workshop. The idea of using small glass jars, properly labeled, for bolts, nuts, washers, cotter pins, screws, and dozens of other small items, is not new. But the method of storage, pictured above, is one which will be new to many printers. The metal lid of the jar is simply mounted to the underside of the shelf, and the jar is screwed up into the lid.

The many advantages of the idea are obvious. Storage space on top of the shelf is saved for other items. The jars are up out of the way instead of cluttering the work bench. Labels are at about eye level where they can be read at a glance. Only one hand is required to remove the jar from the lid since the lid is permanently mounted. Lids cannot get misplaced, dropped on the floor and damaged, or be in the way on the work bench. Parts will always be in the same place at the work bench.

The ingenious handy man around the printshop can really make something of this idea.

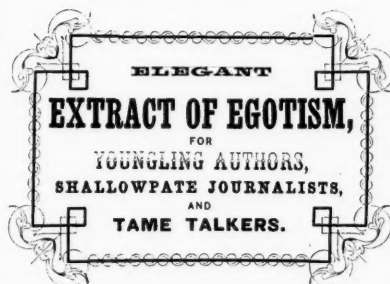
Early Type Sample Compositors Spiced Work with Wit and Humor

By R. Randolph Karch

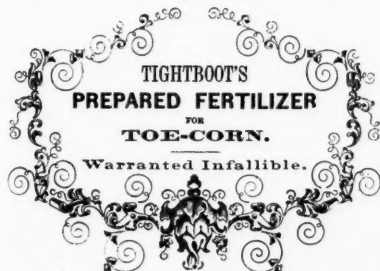
● WHOEVER it was that set type for MacKellar, Smith and Jordan, Philadelphia typesetters of bygone days, was not only a wit, but a philosopher and debunker de luxe.

One can almost see him in action, writing his own copy, spilling his pent-up tirade against the butcher, politician, gossip-monger, and patent-medicine man... via the printer's type sample book.

Let's enter that old composing room, smell the printer's ink and the accumulated dust, and observe our unknown compositor at his delightful task of writing his own copy right in the stick clutched firmly in an ink-stained hand.



"Youngling Authors" perhaps had vexed the compositor of the above masterpiece. Especially the "Shallowpate Journalists," whose copy caused many a sneer. And now was a chance to get even with that last bad batch of copy! So the following came forth to show the beautiful and artistic work of the era—the

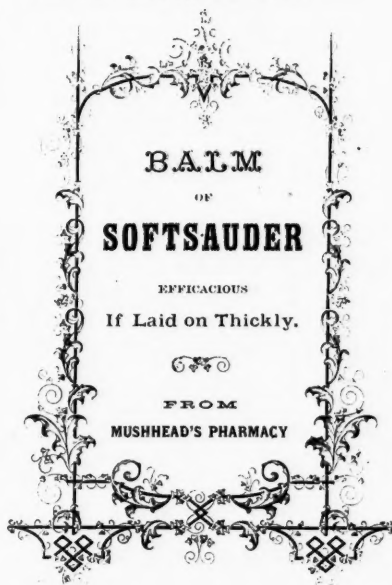


fancy border cuts used to entice the unwary to buy the mysterious contents of a bottle, and today "Tightboot's Prepared Fertilizer for Toe-Corn" would undoubtedly be labelled just plain corn:

Those days must have brought forth a "refined elbow grease"; we haven't seen it lately, however. And, writer and reader alike will find use for the Tongue Plaster:



Our printshop-educated compositor was evidently one who cast castigations upon the slang-speakers of his day; also, he knew the great value of "Softsauder," as evidenced from the fancy labels below:



We thought that the restaurants today had sunk to a new low. Does our friend tell us, in the samples below, that they were so bad 'way back in '70, also? Although our hero seems to be exaggerating a bit on the last line of the restaurant job, we see what he means on his other masterpiece, since the recent meat shortage:

RESTAURANTS FOR THE PEOPLE
Meals an Hour after Ordering
Gutta Percha Beef and Ram Mutton a
Dime a Bite
Vegetables in Proportion
Hairs, Flies, and Roaches Gratis

UNSUSPICIOUSNESS
Grouler & Pussiekat, Sausage-Makers
Superior Jersey Link
and Luscious Limburger Bologna
Enforcement of Dog Laws

Those were the days when an apprenticeship in a printshop was an education not to be found in the public school; hence this copy was composed, probably with a leer, for Two Line Long Primer Italic Gothic Condensed:

PUBLIC SCHOOL CURRICULUM
Filtered Acumen
Oceans of Knowledge Impetuously
poured into Youthful Heads
Running through Empty Sieves

Just one look at Two Line Pica French Clarendon probably made our hero reach quickly for the old bottle under the frame, take a hasty swig, and, with a hurried glance toward the front office door, bring forth this choice copy:

CONDENSED GAS LOZENGES.
Exquisitely Sugar-Coated.
Esteemed by Impudent Blockheads
and Conceited Maidens.
\$ 1 2 3 4 5 6 7 8 9 0 £

Appropriateness? Those old comps seem to have been masters at selecting a type that told the story in design, as well as in words. Study his types below, and note the appropriateness of the copy, as suggested by the type, and vice versa. So, it seems that our old friend had his serious moments, too!

MUGS OF MILK

CURLY-HEADED

TRANSLUCENT WATER

RECLINING ON DOWNY CUSHIONS

FORESHADOW

TUMBLING BRICKS BOYISH TRICKS

SUNBEAM PEERING THROUGH

FREEDOM

UPCLIMBING CLOUDS

FAIR FAY AND BUAPY

TUMBLING BACKWARD

HICKORY SAPLINGS

HOMEWARD SCUDDING

Half Seas Over

Grumbling, Mumbling, Stumbling

1234567890

FAT HOG
Water Trough
123456

TAXPAYERS HAVE COSTLY MISCONCEPTIONS OF WHAT MAY BE ACCEPTABLE AS DEPRECIATIONS

By Harold J. Ashe

● CONSIDERABLE confusion still exists in the minds of many taxpayers as to how to treat depreciation in their income tax returns. Not a few are still ignoring depreciation on certain depreciable assets, with the result that the taxes are greatly increased thereby. Numerous others have set up depreciation schedules which do not conform to rules of the Internal Revenue Bureau and which may eventually be challenged by bureau auditors.

One commonly held misconception is that if depreciation is not taken from the outset of acquisition of an asset, the taxpayer may not take such depreciation later. He may take depreciation in a current return, even though overlooked in his past returns, but only for the current year. The depreciation, contrary to another misconception, does not start as of the date he first takes depreciation, but starts on the date the asset was acquired. That is, past "allowable" depreciation is gone, even though not previously taken. Third error is that taxpayers who have not previously taken depreciation, even though allowable, ignore the "date of acquisition" and "cost or other basis," misconstruing "other basis" as an invitation to value such assets at what their present new replacement value would be, a figure usually higher than the asset cost at time of acquisition.

As relates to Federal income taxes, depreciation is an allowance for exhaustion, wear and tear of property used in a trade or business, or for property held for the production of income. The purpose underlying allowance for depreciation is to permit the taxpayer to recover over the useful life of the property the capital sum invested therein. The terms "used in trade or business" or "held for the production of income" would include the property held for such purposes, though actually not in use during the taxable year.

Taxpayers should not confuse the fluctuation in value of an asset with depreciation. For example, a piece of equipment becomes second-hand at the moment it is first used and its resale value may drop appreciably at that very instant. However, such a circumstance has no direct bearing on depreciation. Only that part of the loss in value which is due to actual exhaustion, wear and

tear which occurred during business use during the year, may be deducted as depreciation.

Neither are "obsolescence" and "depreciation" synonymous. Obsolescence is the reduction in value resulting from changes in circumstances that make it desirable or imperative that the property be replaced before it has been worn out, such as newer equipment which is faster, better, or more economical than the old equipment. Annual depreciation is the loss which takes place in the course of a year.

If it is clearly shown that, because of economic or other conditions, the property must be abandoned at a date prior to the end of its normal useful life, so that the depreciation deductions alone are insufficient to return the cost or the other basis, a reasonable deduction for obsolescence may be allowed in addition to depreciation.

"Complete exhaustion" does not necessarily mean the same thing as "useful life." If a piece of equipment, for instance, has a salvage or scrap value at the end of its useful life, this value must be taken into consideration when determining the depreciation rate.

A further requirement in determining the depreciation is that the property must have a limited and determinable useful life in the trade or business. Land, for instance, upon which a building is erected, is not depreciable since it has no determinable life, and in setting up depreciation on real estate, the cost or other basis for the land must be segregated from the cost or other basis for the buildings. Thus, the building and land might represent an original cost at time of acquisition of \$20,000. If, however, a fair value for the land at time of acquisition was \$5,000, then the building's value at time of acquisition would be \$15,000, and the depreciation schedule would be based on the \$15,000 figure.

The length of the useful life of a property is often difficult to determine. It depends upon particular circumstances, including the character of the property and its use. A well-built brick building may have a useful life of fifty years, and a frame building twenty-five years, a piece of machinery five or ten years, a truck three to five or even eight

years, but in a particular business there may be considerable variation in the useful life.

Alterations made by the taxpayer to business quarters which he rents for his business use may be depreciated over the period his lease has to run from the time such alterations were made.

Cars used partly in business and partly for private use may be depreciated, with that part of such depreciation chargeable to business use deductible, but the personal part not being deductible, either as a business expense or as a personal deduction.

In all depreciation deductions, the amount claimed must be supported by data called for in depreciation schedules. Taxpayers may not safely, as many now do, show only the amount of depreciation being taken without indicating how they arrive at such annual depreciation. This information must include: (a) the kind of property being depreciated, (b) the date acquired, (c) the cost or other basis used in computing depreciation, (d) the depreciated value at the end of the year, (e) the depreciation allowed or allowable in the prior years (even though not taken), and (f) the remaining cost or other basis to be recovered, as well as (g) the estimated life used in accumulating depreciation, and (h) the estimated remaining life at the beginning of the tax year.

Any of the recognized methods of accounting practice may be used in computing depreciation, provided the method is used consistently. Once the method is elected it may not be changed except with the permission of the Commissioner of Internal Revenue.

★ ★

NUMBER 4 MAN

"I got off a street car this morning," said a salesman, "and being in no hurry, I began moralizing on the actions and probable character of three men who had alighted just ahead of me. The first one was even then halfway down the block and was going on with such rapid strides he had already put a couple of hundred yards between himself and the next man. There, thought I, goes a hustler—a man who's bound to succeed in life. The second man was walking rather slowly and he impressed me as one who would do fairly well, perhaps. But the last fellow was just dawdling along in a most shiftless sort of way. I very quickly set him down as a loafer. Just then a thought came to me—all three were ahead of me!"—*J. R. & R. Magazine.*

Toronto Printer Centers Campaign On Preparing for Tomorrow's Sales

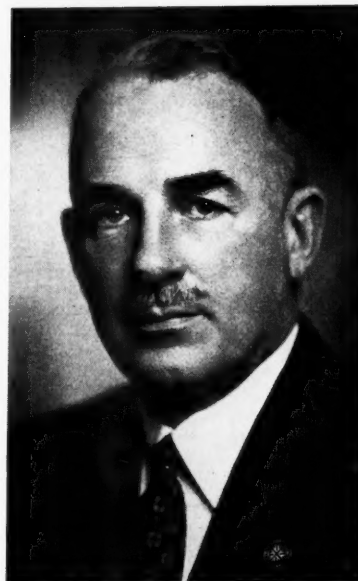
● WHAT CAN a printer sell when he is already oversold, and when the paper bottleneck gives little promise of an early change in selling conditions? In a recent interview, Roydon M. Barbour, Manager of the Saturday Night Press, Toronto, presents an interesting answer to that burning question of the day.

"We, as a division of Consolidated Press Limited, Toronto, are a sales and creative organization specializing in the planning and production of advertising printing, of company publications, and sales promotion," he says. "Looking squarely at the general sales picture, we realized that although there would certainly be an increased demand for our products and services during 1947, yet we would have little, if any, increased capacity to satisfy that demand. So, with the bogey of paper shortage peering over our shoulder, we immediately went into a huddle with ourselves.

"As against these present difficulties we had to consider the evidence of recent experience which had thrown several straws in the sales wind. We found ourselves face to face with the undeniable fact that the customer attitude was rapidly changing, that we could no longer coast on the momentum caused by the seller's market and that the whole sales picture from the customer standpoint was due for a big alteration very soon. At the same time salesmen had lost their aggressiveness, and errors had crept into their selling technique. It was our responsibility to do something about this as quickly as possible, or else miss the boat.

"Out of our huddle we came up with the idea of a three-month sales campaign which we forthwith christened 'Selling for Tomorrow'. With its pep talks, keen competition, and contest prizes for our four two-men teams of salesmen, it resembled the hundred and one sales contests we have had in the past . . . but the similarity stopped right there. Every salesman was out to sell—not the usual tangibles of our trade—but the intangibles of tomorrow's business!

"First, we made a point of telling our customers all about our self-instituted rationing program and how it was working in their interests.



ROYDON M. BARBOUR

This rationing entailed the setting, at the first of the year, of sales quotas for 1946. This was achieved by taking our 1945 sales figures and adding on a percentage which was "guesstimated" from what we felt might be an increase in our supply of available paper. We broke this figure down per salesman and each was asked to ration his business among his regular customers, using the customer's 1945 volume with us as a guide, and leaving aside a small percentage of his quota to take care of at least a little of the new business which might be offered.

"It must be explained," stated Mr. Barbour, "that a large portion of our business is of a repetitive nature, such as company publications. We, therefore, established the rule that no special okay would be required for salesmen's orders covering this type of business. However, any new business offered had to be approved on prospective work form made out. These forms had to have three okays—one from the sales manager on the acceptability of the business in question, the others on our capacity to handle the job when required, and on the availability of paper.

"Our sales teams were particularly instructed to make their first

point in the campaign a clear explanation of the above policy. In this way all doubt would be removed at the start that any one of our customers had not been equitably taken care of. Fair treatment to all clients was one of our aims.

"At the same time, we were conscious of the fact that during the war years our organization had experienced a rapid expansion. New departments had been added, providing additional services for our customers. For example, we now have a research service we didn't have before. Few of our customers knew anything about these new departments. The second objective of our sales campaign, therefore, was to go out and tell our customers of our complete, over-all service. Emphasis was placed on the fact that customers were not required to buy these services in one package, but were free to use any one of them singly if desired. Closely allied to this were instructions to our salesmen to sell services which did not involve paper and production. For example, we were ready to provide copy and/or artwork for work to be printed elsewhere. It was also the responsibility of each sales team to build up the customer desire to use these various services as an actual extension of their own sales promotion departments.

"Each sales team, too," said Mr. Barbour, "was instructed to make a point of showing customers samples of the varied types of work our organization is equipped to turn out.

"Perhaps most important of all, our salesmen went out prepared to effect a 100 per cent improvement in our customer relationship, making certain that those fine points of courtesy, promptness, and service—so rudely trampled on during the war years—were given special emphasis. We wanted our customers to like us as an organization of individual human beings as well as for what we could do for them.

"This, in essence, was the general program to be followed by each individual salesman in contacting customers in our "Selling For Tomorrow" campaign:

- (1) Give information on the availability both of the paper and production.
- (2) Make a thorough check about pending work to the end of the year.
- (3) Check possible direct sources of paper supply.
- (4) Check on possibility of obtaining work for our publications and creative division.
- (5) Tell complete story of over-all service.
- (6) Show samples of the finished work and resell quality and service.
- (7) Sell our research service.
- (8) Sell sales managers on buying subscriptions for their salesmen for our own publication "Advertiser's Digest."
- (9) Make a thorough job of establishing friendly relations with all contacts.

"What, briefly, were the results?

"Since the contest began, our sales teams (each member makes out a specially designed daily call report listing the objectives he attained and the points scored for each) have fired at no less than 713 targets. That comprises at least two or three times the sales presentations of that nature which would have been made during the same period had there been no sales program. Our salesmen are making no more actual contacts than before, but they are doing a real "selling" job at last, with the days of mere servicing of accounts gone forever. They have developed a new confidence in the future of our business that is good for their morale. They have a greater respect for their own ability and for their sales organization than in many a long day.

"Our experience to date in this particular case indicates that salesmen have not basically changed. They still respond to organized leadership, and in doing so are enabling us to anticipate the future trend of selling in our own particular field, thereby ensuring for us a secure place in tomorrow's competitive market."

★ ★

YOU CAN'T fly a kite unless you go against the wind and have a weight to keep it from turning somersault. The same with man. No man will succeed unless he is ready to face and overcome difficulties and is prepared to assume responsibilities.

—William J. H. Boetcker



NUMBER 35 IN A SERIES
OF TOPFLIGHT CRAFTSMEN

Designer, Typographer • University of California Press

A. R. TOMMASINI

SINCE the days of A. R. Tommasini's grandfather, who was an Italian printer, printing has been a tradition in the Tommasini family. Born in Buenos Aires, Argentina, where his father was foreman of a large newspaper plant, A. R. Tommasini began playing with type at the age of six. The family later returned to Italy, and eventually migrated to America.

Upon completion of his scholastic training, Mr. Tommasini first became associated with Schwabacher-Frey, San Francisco printer, in whose employ he remained for sixteen years. In 1938 he became foreman of the composing room of the University of California Press, in Berkeley. And in August of last year he

was appointed to the post of Designer and Typographer for the Press.

Mr. Tommasini's good taste and judgment in printing design have won for him the highest regard of his associates. In collaboration with Samuel Farquhar of the Press he has planned numerous books which have appeared among the "Fifty Books of the Year." Mr. Tommasini handled the typography of the United Nations Charter.

In the San Francisco Club of Printing House Craftsmen, Mr. Tommasini holds the office of second vice-president. Aside from his varied activities in the graphic arts, he finds time to manage the San Francisco Athletic Club's basketball team.

By EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by stamped envelope. Answers will be kept confidential if you so desire and declare

THE PRESSROOM

IMPRINTING AND NUMBERING 10-UP

We noted a reference in the September "Pressroom" department to a check imprinting press. We are interested in a machine which will imprint and number the checks and, if possible, also perforate. But we think that a machine that would do ten checks at view with butts, making twenty numbers on a sheet, would be more suitable for our requirements. I would be glad if you can put us in touch with some machinery maker who has a press suitable for this work. The number of checks that we print in this way is 20,000,000 per year.

You may bisect your sheet, 23 by 36, holding twenty checks, and feed the half-sheets, holding ten checks, head to grippers on job cylinder presses. The perforating attachments may be secured to the cross rod in front of the cylinder.

Should it be necessary, you may feed up to eighty checks at impression on fairly fast flatbed presses, and perforate as above.

PLATEN PRESSWORK

I'm enclosing some work on which I am not satisfied with the finished result, with emphasis on the presswork. I am hoping you can tell me why we are not obtaining good clear impressions. Our presses are platens.

The form should be placed midway the longer dimension of the chase and a trifle below center the shorter dimension. Make sure the chase and the form are snugly against the bed of the press, with no parts of form rising or sprung.

Use a hard packing such as a couple of sheets of s. and s. c. and a sheet or two of genuine pressboard, or preferably a sheet of plastic the same thickness as pressboard, either celluloid, bakelite, or vinylite.

The platen and the form must be parallel at the start of makeready and this same parallelism should be checked when makeready is finished. Otherwise it is impossible to get the *sharpest possible* print.

It is time for new winter rollers.

All of these samples are printed on a comparatively rough-surfaced cover and on antique book papers

which require respectively cover or bond or heavy job inks.

Overlay-patch with a thin tissue, withdraw a blank sheet when the overlay sheet is inserted in packing, and place the sheet of plastic between the overlay and the tympan.

DIE-CUTTING CIGAR BANDS

We are interested in a machine for die-cutting cigar bands. We have written to several firms who manufacture die-cutting equipment but they do not make the machine for cigar bands.

The hollow-die die-cutting machine is preferred.



*Get in
the Picture!*

●This is a seller's market . . . demand for merchandise and services is great . . . public buying power is tremendous. Get in the picture! Take advantage of this ideal time to promote YOUR business. When your advertising ideas are ready for the printer, that's where we come in. At your request a courteous representative will be at your service to help get your printed advertising material into production. When you're ready to get in the picture, just telephone 000.

Your Printing Co.

YOURTOWN, U. S. A.

— Another I-P Sales Idea for You

MILLION IMPRESSIONS MONTHLY

We have a magazine job that requires a million impressions on a large sheet of paper monthly for six months of the year and half as many for the other six months, all in two colors. At present we are using the large flatbed cylinders. We are considering new equipment and are wondering whether it should consist of a perfecting sheet-feed rotary, two-color sheet-feed rotary, two-color flatbeds, or perfecting flatbed presses.

While looking over the field do not forget the roll-feed rotaries with which you can have sheet delivery if wanted, or this type of press may be equipped with a folder, rotary wire-stitcher, or paster mechanism, and cover and insert feeder, to deliver magazine complete with text, cover, and the inserts (if any) wire-stitched or pasted. Full provision can be made for color printing.

PRINTING ON GLASS

We are experimenting with the printing of glass by means of rubber plates and we have encountered considerable trouble with ink coverage and slurring in the transferring from the rubber plate to the glass surface. Our problem is a very urgent one and any information you can give us relative to printing on glass by either the proofing press, offset-litho, or letterpress will be very much appreciated.

The best, easiest, and cheapest way in the printing industry to decorate glass is by the silk screen process. Another method of producing a good grade of decoration is by decalcomania transfer and baking, as widely practiced in the ceramic or fictile industry. Here decalcomania is called decal (it is pronounced "deckle").

The air brush and stencil is another less costly method.

In printing on glass from a rubber plate, the base of the plate is backed with a thin sheet of sponge rubber, and a sheet of it is also placed under the glass before impression.

The best way to gage the make-ready for printing on glass is to make ready to print upon a sheet of smooth metal like saw steel or

rolled, ground, and polished (buffed) photoengravers' zinc, whichever is the same caliper as the pane of glass. Neither the sheet of metal or glass is absolutely level to start with and it is difficult even with the most painstaking makeready to bring the form and plate exactly parallel at impression to avoid slur on the hard sheet so the thin sheet of rubber above noted is used to take up result of lack of levelness.

A very light squeeze and a special ink is used but makeready can use a halftone ink which is suitable for rubber plate.

No matter what method is used, the glass pane must be cleaned just before printing with a good detergent like carbon tetrachloride.

The offset proof press is used to print on the glass via transfer from the rubber blanket—two impressions for one print. This, of course, calls for a form in the positive, either offset-litho or letterpress.

An advantage in using silk screen or the other stencil process with air brush is that rounded as well as flat glass may be decorated. This applies also to decal.

PREMAKEREADY FOR SMALL PRESS

We do job printing—in the main the work is the run-of-the-mill. Our average run is about 2,500 over all, with the smaller amount on the hand-fed presses and the larger (about 4,000 average) on the automatics, making about twelve makereadies per day. We find that a lot of time is being wasted on the presses, with changes, position corrections, and so on. Our pressroom consists of a job cylinder press, an automatic platen, three hand-fed platens, a small offset press, and an envelope press. We were forced to take our best pressman out of letterpress and give him the small offset press (and envelope press) plus the responsibility of the okay on all jobs in the plant before running. The shift was necessitated because he alone in the plant knows these presses. We now have two pressmen left to handle the letterpress, with one more experienced than the other, especially on makeready; also two feeders for the hand-fed presses. We have bought extra chases for every press, with the idea of locking up the day previous and making a premakeready so that when the job goes to press, it has been thoroughly gone over and made ready except for a final spot-up sheet. Our problems now are these:

1. Is this a practice that has been used by other shops successfully or a new idea?
2. Is it practical?
3. We need a good proof press and would like to know what size and kind to get.
4. Is it possible to pull a light impression on a cylinder proof press and make ready for a platen press from this trial sheet?
5. Must the chase absolutely go into the proof press the same way it is going on

(Continued third column next page)

Typographic

How to use Carbon Tetrachloride Safely

TIPS TO THE FOREMAN

by

SAFETY RESEARCH INSTITUTE

420 Lexington Ave., New York 17, N. Y.

• Because of both the typography and the layout, emphasis in the original pamphlet cover design (above) has been placed on the wrong item. "How to use Carbon Tetrachloride Safely" is in reality the major copy element; "Tips to the Foreman" is a secondary item. Plenty of "air" is desirable in almost every cover design, but in the original arrangement so much white space has been placed between units that it tends to isolate each of the blocks of copy.

CLINIC

By Glenn J. Church

Tips to the Foreman

How to use

Carbon Tetrachloride *Safely*

BY

SAFETY RESEARCH INSTITUTE

420 Lexington Avenue • New York 17, N. Y.

• No doubt about the most important item in the reset design. Typographical emphasis in itself would be adequate. But further stress is placed on the main copy element by locating it in the "focal point" on the page (a point just above the center). "Spotlighting" this copy with a white circular area surrounded by a Ben Day tint adds the final touch. The background helps tie together the various elements of the design. The packaged product adds atmosphere.

the press? Is there any worthwhile difference on turning the chase so that we can buy a smaller proof press? We intend, if necessary, to obtain a block by which we will make a standard makeready to be placed under the packing so as to as much as possible equal the surface of makeready from one press to another.

Your outlined premakeready program is in line with current practice, also practicable. It is possible to make ready for a platen press to a considerable extent from trial impressions pulled on a cylinder press. The principal difference between impressions pulled on cylinder and platen presses, the variation caused by bear-off, is due to the fact that the impression is given in a continuous series of narrow lines by the contact of cylinder with form while on the platen press, the platen is brought into contact with the entire form at once.

As stripping problems are more acute on the platen, this calls for a properly graded overlay else the heavier tones and masses of the form will need an excess of ink for coverage which will increase the stripping trouble.

As a guide to both impression and inking requirements, trial impressions on the proof press should be pulled from the form in the same position relative to the rollers and bearers as on the printing press.

Forms for job cylinder press may be made ready on the proof press and the same makeready used on the printing press.

BRONZING PROBLEM

We need help on the following problem. We have currently added gold embossing to our line, as per the enclosed sample which has been hand-powdered and run through our thermography machine, using regular embossing gold ink. We have been forced to resort to 100 per cent hand-dusting. Our results are slow, cumbersome, costly, and unsatisfactory. It seems as though the cards must be hit a half-dozen times to remove all of the bronze powder. We want to run these products through our thermographic oven, if possible, but it seems that a separation of the gold powder takes place, causing trouble as per sample of bronze powder sticking to card. In other words all of the bronze powder is not removed and is fused on to the card. Is there any way by which our costly hand-processing can be eliminated by using some machine?

Aside from the metallics, thermographic inks are made to hold the powdered resin until it is fused and swells up on the print in passing through the oven and sets and dries there, producing an effect as though the print had been varnished and embossed.

But in using bronze powders in thermography, the bronze powder must be mixed with the resin, and these two entirely different materials are dusted together on the special ink or rather size, in this case, which must hold the crest as the sheet goes through the oven. This is an entirely different problem from ordinary bronzing, where a special grade of bronze powder is dusted on a very quick-setting size by a bronzing machine or by hand, using a tuft of cotton. In hand work, fur is the best material to remove ordinary bronze from the print in size after it has set.

This is a problem for the maker of thermographic specialties concerned from whom you are entitled to advice on this problem. They will be pleased to help.

FOUNTAIN SOLUTIONS

We are sending to you two different fountain solutions and plate etches and would like your opinion on which is the better. We have used both with varying results. We would appreciate any information you can give us on this.

Regardless of the merits of the various solutions used in offset-lithography, it is impossible to obtain the full efficiency of these solutions without pH control, either electrometric or colorimetric. Otherwise one is operating, if not blindly, at best with an imperfect vision. The Lithographic Technical Foundation, after years of research, recommends pH control of solutions.

The use of pH is not a substitute for good presswork but an abso-

lutely necessary aid for best performance and production. Since all of the materials used in the various solutions are subject to change on contact with other materials it is evident that they can not be intelligently used without a reliable check like pH control.

Our best advice is that you join the group of the leading offset-lith plants that operate in cooperation with the Lithographic Technical Foundation and its continuous research program.

RECORDING INSTRUMENT CHARTS

Our business is the design and development of special machines and mechanical devices. One of our current projects is the development of a recording instrument using a ribbon type chart for seven day operation. As the charts for ink recording are to be required in considerable quantities, we would like to have the names of firms which manufacture the necessary rotary printing equipment. The charts will be 3 1/4 inches wide with a perforation on one edge and the repeating cycle 1 1/2 inches.

Rotary presses are available for such printing and perforating and the same companies that make the presses also make winding, rewinding, and unwinding equipment.

TAPE PRINTING PRESSES

We are in the market for equipment that will print fabric or cloth tape. Can you advise the name of a manufacturer?

You may scan the list of presses that print on cloth tape and select the one you prefer for your purposes. Some are more versatile than

others and naturally cost more. The simplest and least expensive tape printer is a converted multigraph.

SILK SCREEN PROCESS

Will you please send information on the silk screen process such as source of supplies and cost; how long it takes to learn. Are different inks than letterpress used, and is the process the same on curved as on flat surfaces?

We are sending names of suppliers who will be pleased to send information in detail. Silk screen colors are more like paint than ink. The process is quickly learned and the painting of curved is about the same as that of flat surfaces.

EQUIPMENT FOR EURASIA

Please put us in contact with manufacturers of a magazine 24 by 34 inches rotary press for sixteen pages; a book or magazine rotary to print sixty-four pages in two colors. Size of page about that of *Life*, *Esquire*, and *Look*; a calendar-edging machine, and a playing card varnishing machine.

An automatic machine for both edging and mounting calendars, as well as other items, is available.

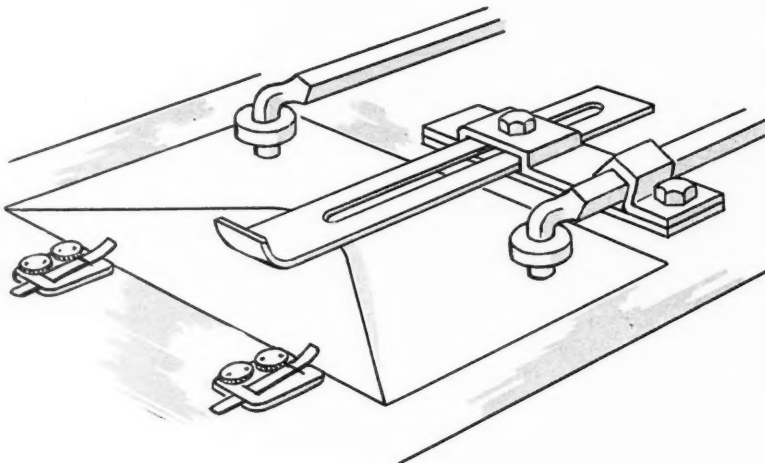
COLLOTYPE SUPPLIES

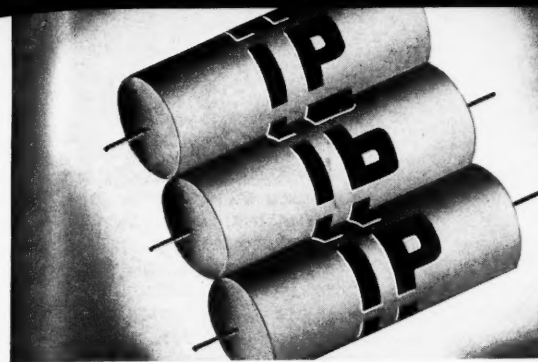
In a recent issue of the *INLAND PRINTER* we noticed an article on colotype printing. We are interested in experimenting with this and would like to know where we can get the correct type of gelatin. We want to use it on offset machines.

For benefit of all those interested in colotype (photogelatin) printing, since so many steps are akin to offset-lith, it has come about naturally that offset-lith supply houses also deal in supplies for colotype.

This Ingenious Device Solves Troublesome Press Problem

Earl W. Gates, of Evansville, Indiana, created the ingenious device illustrated here to solve a troublesome problem which arose while printing an envelope job. The sketch shows the delivery arms on a Kluge press, delivering a 9-by 6-inch envelope. The run was 17,000; press speed was 3,200 impressions per hour. When printing the flap side, difficulty was experienced in keeping the flap from rising up and striking the feed arms, on account of the speed of the press. In the emergency, regular stitching wire was twisted around each arm, with one end of the wire extending down over the flap. With this makeshift arrangement, several hours were saved on the job. The sketch shows the device which was eventually developed.





Offset

Lack of Knowledge of the Fundamentals Still Hampers Offset Process • *By Charles F. King*

● "GREASE AND water will not mix."

This oft-repeated fallacy has long been considered the basic principle on which the lithographic process operates. Most experienced pressmen have had many examples of the inaccuracy of this statement including such troubles as rollers "stripping," gray prints which the letterpress printer is wont to call typical of offset lithography, and even poor transfer of ink which is blamed on the ink not mixing with the water. The novice pressman will soon learn that it is a very simple matter to get water to mix with ink. He must be constantly cautioned to reduce the amount of water he is carrying. He likewise learns that it is possible to get ink too "greasy."

Furthermore, it has been found by experience that although plain water may be used for a short time, it is necessary to add materials other than water to the fountain to keep the plate clean for a run of any duration. This is true regardless of whether distilled or tap water is being used.

Need Accurate Description

From the above examples, and others which could be given, it can be seen that although the foregoing statement may be used to good advantage in attempting to describe the process of lithography to someone who knows nothing at all about it, a more accurate description is needed for those who are daily engaged in its operation. Strangely enough, in spite of all the research work which has been done by the various suppliers of the trade, the Lithographic Technical Foundation and similar groups in other countries, and the press manufacturers, no complete description is available. In fact, it is at present impossible to describe completely what properties should be present in a lithographic ink, fountain water, or pa-

per. Hence all that can be done now is to attempt to standardize materials and operations on the basis of experience and hope that some day the basic principles which underlie the process may be discovered by study and research.

Hope to Bring Out Facts

This lack of fundamental knowledge first became apparent when the various branches of the armed forces began using the lithographic process on a scale never before conceived. They found that there were no specifications which adequately described the essential characteristics of ink, paper, etches, fountain preparations, and grained plates. In fact, with the exception of paper, there had been no attempt made to assign any particular properties to them. Even with paper there were few which described its printability. Attempts were made to standardize the supplies and to write adequate specifications, but the very scant amount of clear information that was available concerning the lithographic process made it an impossible task. As a result stories are told of pressmen with mobile units in the field writing home to have their wives buy some proprietary product which they were in the habit of using.

It is the purpose of this article to present some observations of the action of fountain water, ink, paper, and other materials, and their effect upon press operation. Many of these ideas have received little or no consideration in previously published works, and it is entirely possible that the writer will find himself out on a limb by presenting them in this manner. But it is done in the hope that if there is any evidence to the contrary, the results of several observers may eventually lead to a complete picture of operation of the process.

It must be presumed that the pressman is fundamentally a good mechanic, and that the press has been properly made ready. By thus eliminating any mechanical causes of trouble, the discussion may confine itself to the chemical and physical actions of the materials which are used.

Much of the confusion within the industry is the result of practices dating back to the "stone age." A pressman was expected to mix his own etches, fountain solutions, and any of the other preparations which he thought he needed. Ink was supplied to him in a form not suitable for running on the press and it was up to him to add varnish, driers, and compounds to reduce the consistency to a point where it would print on the paper supplied to him. He also made color matches from the few standard inks which were regularly kept in stock.

"Rule of Thumb" Findings

In most of the larger and in many of the smaller plants the pressman has been relieved of much of this work. Ink is supplied in a condition which requires little adjustment to bring it to the proper consistency for running, and at times it has the drier already incorporated in it. In some plants the pressman is never permitted to make any adjustments or alterations in an ink. A man especially trained for that purpose must be called if any change is required due to unusual operating conditions. Fountain water mixtures, etches, and other supplies are purchased in package form or are prepared in a large batch within the plant for use on all the presses. By these methods, some degree of standardization has been reached, and improved quality and production usually results; but it is standardization based largely upon "rule of thumb" findings rather than by any scientific approach.

Attempts to formulate fountain solutions on the basis of experience only lead to some of the most ridiculous combinations of materials imaginable. Yet in spite of fun that has been poked at the "stale beer" and "tobacco stem" formulas, they

worked, and the fun-pokers still cannot tell why. Of course, occasionally they did not work, but that is also true of many of the modern formulas.

Much has been written in the past ten years regarding the pH of fountain solutions. The violent outbreaks of pros and cons on the subject have caused some to wonder if there is any authentic value to this method of appraising the activity of a fountain water mixture. In some plants it has been tried and found to be of no practical value. Is it then or is it not the answer to the problem of controlling and standardizing the fountain etches? Does it give any indication of the etching power of the various combinations of chemicals which may be used in water fountains?

Value of pH Control

Before answering these questions, it might be well to find out how this term pH found its way into the language of lithography. To the best of the writer's knowledge it is first mentioned in Research Bulletin Number 6, *The Albumin Process of Photo-Lithography*, published through the Lithographic Technical Foundation. This research had been undertaken originally in an attempt to find the underlying causes of the failure of albumin plates. It seems that prior to this time the production of good albumin plates was largely a matter of luck, and in attempting to determine what materials had a detrimental effect on these plates it was found that many were spoiled because the fountain solution caused the albumin image to swell excessively, thereby releasing the ink and causing the plate to go blind.

By checking the swelling action of solutions of different acidity and alkalinity, it was found that light-hardened dichromated albumin had swelled less when wet with solutions having a pH value of 3.8 to 4.0. It was also found that 3.8 was well within the range of samples which had been taken from presses which were running well with zinc plates. It was therefore concluded that since the albumin showed the least tendency to swell with solutions of this acidity, fountain solutions for use with albumin plates should be made to conform to this value. In the tests which followed, it was found that zinc plates could be made to work very well under these conditions. However, slightly higher pH value, 4.6, was recommended for aluminum. This was close to the range of minimum

swelling, and at this point the corrosive effect of the etch was low.

The original recommendation for zinc had been slightly higher for the same reason, but it was found that it was impossible to keep the plate clean under the conditions encountered during plant practice. Hence a suggestion was made that 3.8 be accepted as the standard.

Formulas Have Been Changed

This same bulletin prescribed a mixture of ammonium dichromate, gum arabic, and phosphoric acid for zinc plates; and a mixture of citric acid, sodium citrate, and gum for aluminum. This latter formula was suggested because it was a good "buffer," that is, the mixture will hold very close to a certain pH value in spite of rather large additions of acid or alkaline materials. No such suitable materials were found for use with zinc plates. As a result, the recommended formula is very easily changed by the action of the solution on the zinc of the plate, on tin or galvanized iron containers and buckets, some materials used in paper coatings, brass in the fountain and dampening system, and materials found in some inks.

Incidentally, the manner used in arriving at this latter formula is interesting. The research workers had in their possession fifteen formulas for fountain solutions which had been recommended by a number of lithographers.

"The following materials were found to be used as ingredients in the fountain etches: Gum arabic, ammonium dichromate, potassium dichromate, magnesium nitrate, ammonium nitrate, ammonium phosphate, ammonium chloride, potassium phosphate, calcium nitrate, chromic acid, phosphoric acid, hydrochloric acid, gallic acid, tannic acid, ammonium alum, zinc nitrate and sodium phosphate.

"Gum arabic had been included in eleven of the fifteen formulas, in concentrations varying from about 0.25 to about 7.7 grams per liter in the final fountain solution as used on the press. A concentration of about 2.0 grams per liter of dry gum seemed to be in most common use.

Should Keep Plate Clean

"The wide use of phosphoric and chromic acids in formulas was especially evident. Apparently phosphoric acid and gum arabic were used more often for the aluminum plates than any other combination of materials. For zinc plates the preferred combination seemed to be phosphoric acid, chromic acid, and gum arabic." (LTF Research Bulletin Number 6, Page 95. The First Edition.)

The fact that later publications from the Foundation have recommended entirely different formulas suggests that this method of determining what should be present in a fountain etch cannot be entirely

PRINTERS USE PRINTING

Customers of printers in St. Louis have expressed appreciation of the house magazine published by the Associated Printers and Lithographers of St. Louis. Titled "Good Impressions," it is designed to inform and inspire both buyers and the producers of printing. In the issue of the magazine devoted to the presentation of the value of color as an aid to sales, the managers acknowledged that "1,500 persons had been interested enough to return the post card enclosed with the last issue of *Good Impressions* and ask to be retained on the mailing list."

The staff of the magazine consists of Mildred Weiler, editor; and Robert Stolz, art director.

In one comment, a customer said: "At last the printers are using printing." Another customer put it this way: "The handling of *Good Impressions* is an outstanding excep-

GOOD IMPRESSIONS



tion to the old rule about the shoemaker's children going barefoot." Others said that they had found several articles in the magazine which had been helpful to them.

In one article customers were advised how to handle photographs for reproduction, while one about "Power of Color" contains the information concerning how color combinations are made in printing process plates, and several pictorial illustrations are shown in four colors.

Names of all members and associate members of the Associated Printers & Lithographers of St. Louis are listed in the magazine. The general theme of the publication is to prove through editorial content, typography, and layout that "printing is sales power," so Fred E. Winsor, executive vice-president of the association, stated. It is mailed to 5,000 executives and buyers of printing.

depended upon, and that there is more to maintaining the plate in a desensitized condition than is readily apparent. However, the introduction of pH measurements for the fountain water solutions must be recognized as the first attempt to describe the condition of the solution terms which had a definite meaning and which could be duplicated successfully.

As far as pH telling the pressman whether a plate will scum or stay clean for any length of run, it will not do it. As long as a formula such as those recommended by the Foundation is used, a solution at the proper pH should keep the plate clean, and there is very little likelihood of excessive chemical action destroying the grain of the plate too rapidly. What will happen when other formulas are used is purely a matter of conjecture. The presence or absence of gum arabic plays an important role in the speed with which the etch destroys the metal of the plate, although the pH may be kept constant. Gum arabic also, when used in too large quantities, has frequently been blamed for the roller stripping, but pH would give no indication of this possibility.

Plate Films During Run

One of the most peculiar phenomenon encountered in press operation is plates which become slick and then turn green after twenty to thirty thousand impressions have been run. This film which clogs the grain is similar to the one described in the preceding article. That one was the result of incomplete removal of the deep-etch coating, and was composed of the water-insoluble products of light-hardened gum and dichromate. This film is of like composition and is the result of the action of the acid, dichromate, gum, and the zinc. The conditions which cause this product to form are not well known, but the concentration of chromate or dichromate added either in the form of chromic acid or ammonium dichromate seems to have some effect. The pH tests are no indication at all of the ability of an etch to give this trouble. The writer has seen it present when the fountain water had a value of 2.8, and again when the value was 4.2. In this latter formula there was a large proportion of chromic acid present.

Also, pH seems to be an unreliable method of checking solutions which contain the chromic acid that has been added in this form. Chromic etches with values as high as 4.2 to 4.8 have been found to have a more

"IT WAS *Essential* TO THE *Nation*"

In a beautifully produced book titled "It Was Essential to the Nation," the W. B. Conkey Company, of Hammond, Indiana, tells the dramatic and vital role the printing industry played in the conduct of World War II.

Although the book deals primarily with the Conkey Company's participation in war printing, it is meant to apply also to other plants which cooperated with the Government in that period, according to Henry P. Conkey, president of the firm.

Published on the first anniversary of V-J Day, "It Was Essential to the Nation" contains an illustrated list of events leading to the war, discussions of the draft, Conkey's first war order, the complexity of war services—each of which required a great deal of printing, from the basic field manuals on.

The Conkey book also gives the story of the many propaganda books—the "phrase books," the Roundtable Series of the educational program, the song books, and official reports that ran into volumes. Concluding pages include a roster of employees who went to war, pictures of the plant in peacetime and in wartime, the award ceremony of the GPO Certificate of Merit, and a partial list of titles of the more than 125,000,000 pieces of essential printed matter produced by the W. B. Conkey Company.

A worthy memento, the volume is bound in deep blue leather, with gold-stamped title and decorative stars and seal.

destructive effect on the metal than those which contain phosphoric acid and ammonium dichromate with a pH of 3.6.

It appears as though some form of protective film of swellable material must be redeposited upon the metal as fast as it is removed by the friction of the rolls and blankets working against the plate. In what manner a fountain solution performs this function is not known, but from the troubles which have been observed with slick plates, it appears that this is not in any way directly related to pH. Nor has there ever been any work published concerning the acidity requirements of any of the commonly used "white etches."

In the list of chemical materials which were present in the fifteen formulas studied by the Foundation, it can be noted that there are four nitrates listed: calcium nitrate,

ammonium nitrate, magnesium nitrate, and zinc nitrate. Just how frequently this family of chemicals appeared in these fifteen formulas is not known, but many of the commercial etches now being sold to lithographers do contain nitrates. Also later LTF publications recommend their use. As usual, their function or the reason for their presence in fountain etches has never been explained.

Borrowing the information from the field of protective films for the metals, as has been done in the adoption of the Cronak Process in lithography, many of the patents upon the deposition of phosphate films call for the use of nitrates. One such patent states that a more continuous film is formed since the nitrate keeps the film from being broken up by the bubbles formed by the action of the phosphoric acid on the metal (ebullition of hydrogen). Whether there is any relation between this and the use of nitrates in fountain solutions is not known, but before one packaged mixture could be used uniformly well the country over, nitrates had to be added to the formula, in spite of the fact that they were prepared to be used in conjunction with pH control.

Trouble Caused by Water

Before making this change, trouble was seldom encountered in communities where the city water supply was drawn from wells or rivers which ran through limestone areas, or where the water had been limed during the process of purification. These waters were generally alkaline and at times were delivered to the mains with a pH sometimes as high as 9.0 or over. However, in communities which draw their water supply from lakes or mountain reservoirs, pH values are generally lower, sometimes being slightly acid (below pH 7.0). It was in these communities that the original formula gave the trouble. The addition of the nitrate solved the problem.

Of recent years numerous articles have appeared in the trade journals regarding the ways in which city water supplies can affect the lithographic process. Nowhere has any reference to an effect such as this been made. Although etches which contain nitrates seem to be preferred both in the midwest and in the east, the writer has found none of the other difficulties so often encountered in press operation which were traceable to municipal water supplies, in spite of explanations to the contrary in these articles.

From the foregoing it can be seen that most of the work done in the examination of the fountain water mixtures has been limited to the reactions between the plate and the acid. The use of pH as an indicator was primarily adopted to show the effect of acidity on an albumin image and on the plate metal. The use of phosphoric acid, gum, dichromates, and the other materials was primarily for their effects upon the plate. At the present several laboratories are studying the effect of substitutes for gum arabic, still considering only the reaction between the fountain water and the plate.

It is perhaps safe to say that there are many more shops interested in producing work of twenty to thirty thousand impressions or less, than those interested in the long runs.

To them the fact that it is possible to run several hundred thousand impressions from one plate is of no practical interest. With deep-etch plates the first reason for the use of pH control—the swelling of the albumin image—does not exist. The second reason—destruction of the metal—also ceases to be much of a factor with short runs.

Fountain Water and Ink

Frequently these plants are the smaller ones where the pressman himself is responsible for selecting material to be used in the water fountain. Under these conditions he can feel justified in disregarding pH control. By less standardized methods, which perhaps take less of his time, he is able to make up a solution which when put on the press will keep the plate as clean if not cleaner than some of those recommended by technical writers. Although the plate may show signs of wear due to chemical action before the run is completed, it will usually give little trouble. Furthermore, the pressman may well bring up the point that most discussions of pH control definitely state that with some inks a lower pH must be used in order to keep the plate clean.

With this statement the relationship between fountain water and ink is usually dismissed. Perhaps the only other statements concerning this relationship are those which cover the effect of pH on the drying properties of an ink, and the use of the paste driers in lithographic ink. Both of these statements are found in the LTF Research Bulletin Number 13, and have received very little attention in any other publications.

Sometimes, upon the surface of plates which have been run on the

press for a short time, a film is formed that is similar to the one described earlier in this article. The only apparent difference is that the one formed by the excessive dichromate is a dirty green, whereas this one is gray. The effect of the film on the printing qualities of the plate is the same in both cases, the slick plate is very difficult to keep clean. Chemical analysis of this latter type of film shows that it is composed of a lead compound which is evidently extracted from the drier used in the ink. The use of cobalt driers instead of paste or any of the other driers which contain lead will soon eliminate this trouble.

Bulletin Number 13 also makes a point of the fact that in a series of tests on the drying of inks, the pH

of the fountain water and also the amount of water contained in the ink very definitely affect the rate at which inks dry. The lower the pH or the greater the amount of the fountain water contained in the ink the slower the drying will be.

In the next discussion in this series the author makes some observations regarding inks and their behavior on the offset press. It is too bad that there has been so little attention paid to the actual chemistry and mechanics of the desensitization of plate surfaces by the fountain water solution. However, no such work can be considered complete when it does not take into consideration the effect of the various ingredients in inks, and their relation to the fountain mixture.



BOLD, COLORFUL COVER TREATMENTS

from South America and Spain

● Lots of lively colors and a bold poster-style treatment are features of these publication covers typical of those being produced today by South American and Spanish printers. "Graficas" comes from Madrid. The cover at the top, left, is lithographed in four colors; the one at the bottom is lithographed in six. At the top, right, is a publication from South America. Lithographed in bright green and black, it pictures dramatically the unromantic operation of "washing up" a press.



Convention Program

OF THE INTERNATIONAL
ASSOCIATION OF
PRINTING HOUSE
CRAFTSMEN



NINETEEN HUNDRED
THIRTY-FIVE CONVENTION
CINCINNATI, AUG. 25-28

Algot Ringstrom

Exponent of conservatism in printing design, Algot Ringstrom came to the United States from Sweden twenty years ago. Soon after his arrival in this country he joined the Marchbanks Press, in New York City, of which firm he is now plant superintendent. Mr. Ringstrom selects his

types, decorations, ink colors, and paper stocks nicely, and combines them into pleasing, legible, comprehensible designs. And although his efforts are not mechanical or static, there is ever present the feeling of restraint. Sweden lost and America gained a good craftsman.

Collection of
Mr and Mrs Robert W. Lyons
Washington, D.C.
SOLD BY THEIR ORDER

NOTABLE PAINTINGS

Including Old Masters
XIX Century Landscapes
American Historical Portraits

PUBLIC AUCTION SALE
(Date Pending)
January 4 at 8:15 p.m.

Parke-Bernet Galleries, Inc.
30 East 57 Street - New York 22 - 1944

MODERN PAINTINGS AND BRONZES

COLLECTION OF
MR. & MRS. WILLIAM F. LAPORTE
Pasadena, N. J.
SOLD BY THEIR ORDER

PUBLIC AUCTION SALE
(Date Pending)
THURSDAY, MARCH 30 AT 8:15 P.M.
PARKE-BERNET GALLERIES, INC.
10 EAST 57 STREET - NEW YORK 22 - 1944

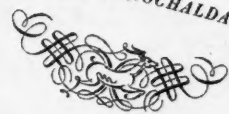


Guld Lang Syne Dinner and Dance

Advertising Women of New York, Inc.
Friday, March 22, 1944
Hotel Midway
43rd Street and Madison Avenue

Carl Rungius Big Game Painter

FIFTY YEARS WITH BRUSH AND RIFLE
BY WILLIAM J. SCHALDACH



THE COUNTRYMAN PRESS - West Hartford, Vermont

French Furniture AND Decorative Objects

PAINTINGS - BIBELOTS
SILVER - RUGS
PROPERTY OF
Mr and Mrs Frederick A. Stevenson
Removal from their apartment at
1021 Fifth Avenue, New York

PUBLIC AUCTION SALE
(Date Pending)
December 1 at 2 p.m.
Parke-Bernet Galleries, Inc.
30 East 57 Street - New York 22 - 1944

MODERN FRENCH ART

PRINTINGS - SCULPTURES
DRAWINGS - LITHOGRAPHS
FROM THE COLLECTIONS OF
**JAMES W. BARNEY AND
FRANK CROWNSHIELD**

PUBLIC AUCTION SALE
THURSDAY, OCTOBER 26 AT 8:15
PARKE-BERNET GALLERIES, INC.
30 EAST 57TH STREET - NEW YORK - 1944



TRADEPRESS PUBLISHING CORPORATION

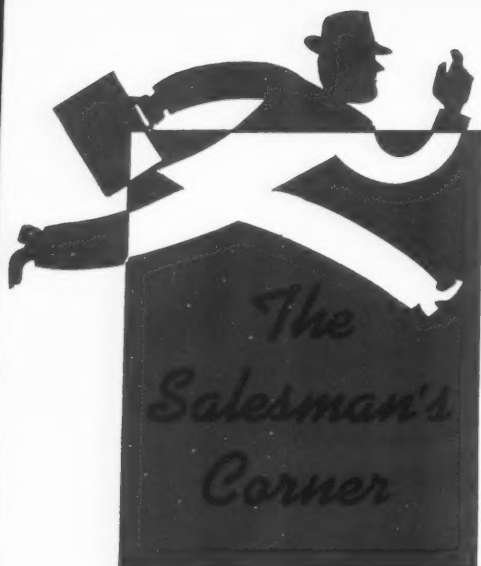
309 West Jackson Boulevard, Chicago, Illinois

AMERICAN HAIRDRESSERS - CHEMICAL INDUSTRIES - THE INLAND PRINTER - BOOK PRODUCTS

TRADEPRESS PUBLISHING CORPORATION

309 West Jackson Boulevard, Chicago, Illinois

AMERICAN HAIRDRESSERS - CHEMICAL INDUSTRIES - THE INLAND PRINTER - BOOK PRODUCTS



By FORREST RUNDELL

● MAN is a creature of habit. Study the reaction of various prospects to what you consider your best approach. Those who are favorably impressed will continue to respond sympathetically each time you use a similar appeal. Those who remain unimpressed must be attacked from different angles until you find their weak points. Once you have found their vulnerable spots you can rest assured that they can be reached every time through an attack or those spots. A customer's habits are so strong that once a salesman has cataloged them he can be almost certain of being able to influence the customer whenever he desires.

Take a simple example. You are a commuter. One morning you happen to see standing on the platform waiting for the train a buyer you have been trying to reach. Now your commuter is peculiarly a creature of habit. He takes the same train every morning, arrives at the station within a minute of the same time, stands at the same place on the platform, and makes for the same car. Once you have listed his routine it is possible to meet him any morning you wish.

Buying Habits Long Set

Say this prospect has not been warming up to you. You start a quiet campaign to get more attention. Each morning you contrive to get near enough for him to see you. At first you simply nod pleasantly whenever he sees you. As time goes on, however, you watch him closely. You study his habits, see what he reads in the morning, and get a line on what he will talk about to his friends. You notice whether or not he is affable and if he talks to many

or to few fellow commuters. If he seems approachable you may occasionally pass a few words with him on some local happening. Continue to call upon him at his place of business regularly but not too often and before long you will be able to break the ice.

Once you have broken the ice, study his buying habits. These have usually been built up over a long period of years and are now hard set. Sometimes the organization for which he works helps set them. In any event do not expect them to change. If he is the buyer for a large corporation, for example, he is likely to be meticulously careful to get full value in each purchase. It may seem that he is being picaresque in his attitude towards small extra charges.

Why, you ask, should a firm with assets in the millions worry if a little printer tacks a few dollars on its bill? For explanation it should be remembered that if every small supplier tacked four or five per cent onto its bill the big firm would soon be in a bad way. It is the duty of every buyer in a large corporation to keep quality up and prices down. The wise salesman will watch his quality and try to avoid extras when dealing with a buyer of this type.

This One Needs Help

On the other hand your friend may be the "helpless buyer." This means he will need a lot of help to make his printing come out the way that he wants it. In return he is not likely to watch the pennies too closely. The more responsibility the salesman takes off his shoulders the better he likes it, and he seldom kicks when the salesman asks for more money to make the job look better. In dealing with a helpless buyer a salesman can always count on grateful appreciation when he takes extra pains with an order.

Or your friend may be a budget buyer. If so he will often find himself in a position where he has just so much to spend on a job and no more. The way to take advantage of such a buyer's habits is by careful figuring. It is no easy task to write specifications that will keep a job within a budget and at the same time reach a given list of prospects effectively. The salesman needs to weigh the values; match more cuts against use of extra color. He must know postal rates and understand how to mail the most for the least. The writer once wangled enough money to put an extra color on a cover by cutting the dimensions of a brochure 3/16 of an inch each

way. Few budget buyers can figure a job so closely. And they are likely to stick to a printer who can and will look after their price interests.

This One Buys Price

But if your friend turns out to be an out and out price buyer don't expect him to change his habits any more than you would expect a leopard to change its spots. If he gets bids by sending out as many copies of the specifications as he can make carbon copies in one typing, you can reconcile yourself to relying upon a sharp pencil to get any work from him. Usually you will find that he is in a position where ideas mean nothing to him. His job is to buy what he is told to buy at the lowest possible price he can obtain.

Your friend, however, may be the type to whom you can make yourself indispensable through a careful study of his buying habits. The writer has in mind one customer, an advertising manager, who has a way of getting ahead of his own purchasing department. There is no feud between the two departments; the advertising manager is simply so loaded with work that he forgets the small detail of making his order official. The writer meets this habit by quietly going down to the purchasing agent (when the order does not come through in a reasonable time) and telling him just what has been agreed. The purchasing department then writes the order to the writer's specifications and the P.A. thanks him for bringing in all the needed information. Then the writer calls up the advertising manager and explains that he has the written order. The advertising manager apologizes for his neglect of this detail and thanks the writer

A Salesman's Prayer

"Oh, Lord, in these days when Anybody can sell Anything, help me to remember that it will not always be thus; that Humility is still the hallmark of the Successful salesman, that the Seller is always the Servant to the Buyer; that Arrogance costs as many Orders as Ignorance of the Line; that I have too short a memory ever to tell a lie, and that Buyers have too long a Memory ever to forget a Wrong.

"Above all, help me to remember that no one ever lost an Order because Quality was too high, or Service too good. Amen."

—Toronto Graphic Arts Association

for attending to it. Thus everyone concerned is made happy.

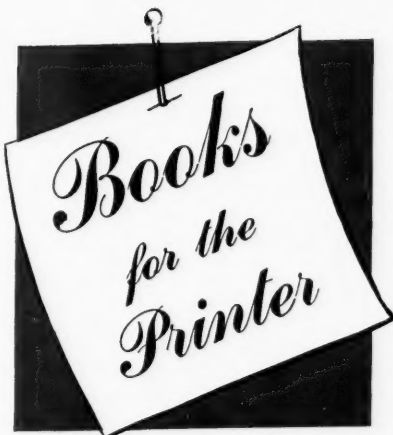
Again a man may be one of those buyers who is handicapped by habits of his employees. The people on whom he relies for checking the copy may be careless, or they may be too green to be of as much assistance as they should. They may forget form numbers in copy or even worse may forget the firm name or the standard method of using it. Particularly they may let sloppy copy get through. If you spend a little extra time going through the copy before you send it to the composing room you can save your customer A.A. charges, a saving for which he will be grateful. You will be profiting by knowing the habits of his subordinates.

Win Friends in Shop

On your own side of the fence, note particularly that a study of the habits of the key men in your shop is of equal importance. Shop men are more likely to be "sot" in their ways than are the customers. Unlike the salesmen they do not have the leavening effect of contact with customers' wishes and ideas. Shop men have learned to perform their tasks in the way long experience has led them to believe is best. Any other handling arouses opposition or even resentment.

To avoid this resentment translate the customer's instructions into the language of the shop before passing them on. Don't tell a pressman that you want a color half way between a given sample of red and another one of maroon but not too dark. This may be just what your customer told you but it would not mean much to the pressman. Make an extra trip with an armful of ink books and get the customer to point the color that looks good to him. Then you can say to the pressman "match this" and he will be able to follow his usual habit pattern.

Or take the customer who has an unorthodox way of indicating corrections. Your composing room foreman takes umbrage at his marks and says "If he has been buying printing all of these years he ought to know how to mark proof." The customer retorts that he has been marking proof that way for twenty years and no other printer has ever complained. This probably is not strictly accurate but in any event you have a clash of habits on your hands. The easy way out is to get yourself an extra set of proofs and translate the corrections into terms to which your foreman is accustomed. Both will then be happy.



**AS A SERVICE TO OUR READERS,
THE BOOKS REVIEWED HERE MAY
BE ORDERED DIRECT FROM OUR
BOOK DEPARTMENT**

● **ADVERTISING PRODUCTION**, by Ben Dalgin, Director of Art and Reproduction for *The New York Times*, offers a comprehensive as well as interesting description of the mechanics of advertising production and the processes involved. The subtitle given is "A Manual on the Mechanics of Newspaper Advertising." While the book deals specifically with newspaper advertising, the information is basic and has a direct application to practically all forms of advertising.

Originally prepared as a course of lectures for use of the staff of *The New York Times*, the material has been revised and divided into nine chapters for presentation in book form in response to a large number of requests.

Starting with the principles of photoengraving, the book takes the reader or student through the various developments of photoengraving as they apply to the production of advertising, then goes into the composition of advertisements, the making of duplicate plates, newspaper printing, monotone rotogravure, color rotogravure, art for reproduction, and closes with a chapter on the function of the advertising production department.

"Advertising Production," by Ben Dalgin, is \$4.00. It may be ordered through THE INLAND PRINTER Book Department.

TYPOGRAPHY, LAYOUT AND ADVERTISING PRODUCTION is a "Handbook for Newcomers to the Advertising Profession," by Edwin H. Stuart and Grace Stuart Gardner. In its forty-eight pages, plus cover, 8½ by 11 inches in size, the Stuarths have packed a pile of interesting and informative material, basic principles, that most certainly will be of value to the beginner, and most if not all of it should have a strong appeal to typographers and students of typography as well as all users of type.

Truly *Stuartesque* in style, the material is presented in concise manner, avoiding long drawn out, cut and dried discussions of the various phases of the subject covered. "All About Type," the first main heading, is well selected, for here in about six pages are basic principles which cover much of the information any printer or user of type

should have about type and type faces. About a page and a half devoted to "The Proper Use of Italic" says a lot in small compass. Then "The Tricky Art of Spacing" gives three pages of pointers that many users of type would do well to study carefully.

"Basic Fundamentals of Good Typography," covering about twelve pages, presents some terse paragraphs on such phases of the subject as readability, margins, the golden rule of three-fifths, appropriateness, the correct display, balance, shape harmony, line spacing, tone harmony, and so on, including some good pointers on layout and on copy fitting.

Four pages show types available in the typographic studio of Edwin H. Stuart, Incorporated, these being followed by a dictionary of technical terms, covering over ten pages.

In the foreword it is stated that the book "is chiefly addressed to the good people in the production departments of advertising agencies and department stores; those courageous souls upon whose broad shoulders falls the terrific responsibility of meeting all deadlines . . . The subject of typography has been covered in greater detail, toward the end that the general typographic standard may be raised, resulting in maximum sales returns from every advertising expenditure."

There are occasional good "plugs" for Stuart's typographic service. Naturally so. But they in no way detract from the intrinsic value of the great amount of sound, practical, basic information about type and its proper use.

Three thousand copies of the book were printed, with an advance sale of one thousand copies. It is priced at \$1.00. This reviewer thinks it well worth several times that amount.

MANAGEMENT TECHNIQUES FOR FOREMEN, by Richard W. Wetherill, covers an extensive range of information dealing with the many problems encountered by those entrusted with the responsibility of supervising the work of others.

In loose-leaf binding, arranged for easy reference, the book describes in question and answer form the responsibilities of the foreman or supervisor, both to the management and to the workers; the information he should possess, and the sources for securing that information; lining up a job; introducing people, including how to select new employees, matching the worker with a job, fitting the new worker into the group, and so on.

Other sections take up such problems as training, safety, quality, costs, quantity, physical property, working conditions, managing people, rate problems, labor relations, discipline, leadership, cooperation, and advancement.

The book is \$7.50 a copy.

"THE RELIEF PRINT: WOODCUT, WOOD ENGRAVING, AND LINOLEUM CUT" offers many enjoyable as well as instructive and profitable moments of study and meditation for those interested in this intriguing subject. Edited by Ernest W. Watson and Norman Kent, with an introduction by Karl Kup, curator of prints at the New York Public Library, the book opens with an illuminating history of woodcuts and wood engravings. Then, in Part 1, on "The Woodcut Versus the Wood Engraving," the distinction between the two is very clearly brought out, illustrations being shown for comparison, and the making of a

woodcut portrait being described and illustrated in an understandable way.

In Part 2, "The Wood Engraving," the technique of wood engraving is described by Paul Landacre, with reproductions of wood engravings by Mr. Landacre and others. This is followed by a review of the wood engravings of Allen Lewis, then a discussion by Mr. Lewis of his technique of wood engraving and also printing. A review of the wood engraving of Thomas W. Nason, "Poet-Engraver," is also given, with reproductions of wood engravings of Boris Artzybasheff, and by Frederick Trench Chapman.

Part 3 covers the linoleum cut. Here, James D. Havens describes his method of making linoleum cuts, and the work of Eva and Ernest W. Watson is reviewed thoroughly.

The book is copiously illustrated with more than one hundred illustrations showing reproductions of wood engravings, woodcuts, and the linoleum cuts, many of them in colors, also reproductions of preliminary drawings, diagrams and photographs showing methods, and so on. These illustrations in themselves offer wide opportunity for study, especially for the student or the beginner, and even the finished artist will find much of interest and profit in mulling over them frequently.

"The Relief Print: Woodcut, Wood Engraving, and Linoleum Cut," edited by Ernest W. Watson and Norman Kent, is now available at \$4.50 a copy, and this interesting and enlightening volume may be ordered through THE INLAND PRINTER Book Department.

HOW TO SELL LITHOGRAPHY, by Arthur M. Wood, should have a strong appeal not only to those selling lithography, but also to all those interested in learning more about the process and its uses. It may seem somewhat elemental to experienced salesmen, but will recall many points forgotten, hence the book invites careful reading and study.

A brief historical review tells the story of lithography. Then a description of the lithographic process, also brief, followed by the principles of the lithographic press, the future of lithography, and lithography versus letterpress, make up the first chapter.

The second chapter covers organizing jobs, getting the copy, handling photographs, fitting pictures to space, retouching the photographs, composition, what will reproduce, and so on, including an explanation of type.

Then we come to intelligent selling, followed by a pictorial explanation of the lithographic process which gives an excellent description of the various steps, and leads into more on selling under the chapter which is headed, "Selling Technique."

Later chapters deal with color, price and quotations, office procedure, company policies, postal regulations, copyrights and trademarks, types of work done by lithography, books for further study, and also a very helpful glossary of terms used in lithography.

The author, Arthur M. Wood, writes out of an extensive experience with advertising agencies, newspapers, and department stores, and for the past seven years or more as the sales manager of a large lithographic firm.

"How to Sell Lithography," by Arthur M. Wood, is published at \$5.00 a copy and may be ordered through THE INLAND PRINTER book department.



Announcing The Inland Printer's

DOUBLE-BARRELED LETTERHEAD CONTEST

IN TWO PARTS, WITH DUPLICATE PRIZES:



FIRST PRIZE



SECOND PRIZE



THIRD PRIZE

AND FOR THE TEN NEXT-BEST ENTRIES
IN EACH GROUP, A COPY OF I-P'S BOOK
"333 IDEAS THAT SOLD PRINTING"

● Yes, THE INLAND PRINTER'S new letterhead contest is "double-barreled" . . . it's in two parts, and you can enter either or both parts. Duplicate prizes will be awarded . . . your chances of winning are doubled! If you've designed a letterhead you think is good, send it in and see if the judges agree. It may mean a cash prize and some good publicity for you.

IT'S EASY TO ENTER:

One part of the contest is open only to letterheads set entirely in type, type rules, and type ornaments. Paper stock may be any color; any number of inks may be used. The second part of the contest is unrestricted; artwork and processes of any kind are permissible. The only requirement is that the letterhead be your own design so

that proper credit can be given. Contestants may enter not more than two letterheads in each group (a total of four). Send only one finished sample of each design: no black and white proofs are required. It's as easy as that . . . but send in your entry now so it won't miss the deadline and a chance to win. Best of luck to you!

Mail your entry not later than April 1 to

THE INLAND PRINTER

309 W. JACKSON BLVD., CHICAGO 6, ILL.

SEE WHAT AN UNUSUAL SECOND COLOR SUCH AS **Magenta** CAN DO!

By Glenn J. Church

● Combining the brilliance of its reddish hue with the richness of its bluish tinge, magenta is truly an unusual "second" color.

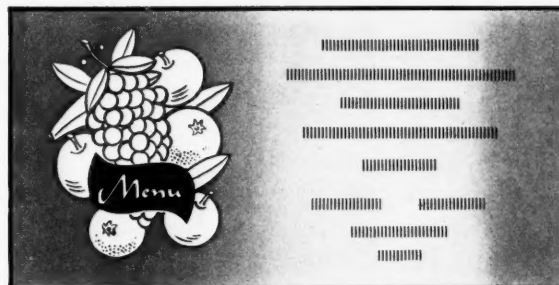
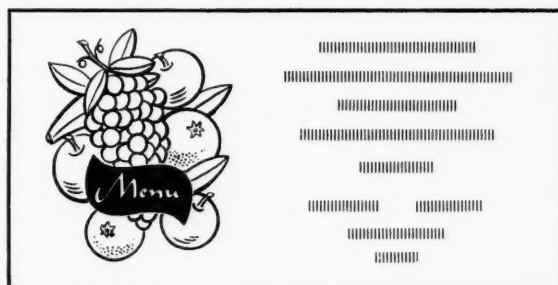
Like its close relative red, magenta should be used with good judgment and discretion. It is most effective when used sparingly, with a screened tint employed when it is desired to cover large areas with the second color.

Borders, line illustrations, and decorative spots afford excellent opportunities to use magenta as the second color. To the severity of solid black and white areas magenta adds life and warmth.

Halftones printed in magenta should for the most part be confined to those meant to be symbolical or purely decorative, since magenta is too weak in value for halftones in



The original is neat and attractive. But see what life and color is contributed to the page by magenta as the second color! For borders, line illustrations, or decorative spots in color, magenta is oftentimes the ideal choice. Excessively large areas in the second color should be printed from screened tints



A nice arrangement . . . logical, interesting, and comprehensible. Good typography could make it entirely acceptable. One color can be effective

But see the difference the second color makes. Even the edibles look more inviting. The graduated tint "ties together" illustration and type elements

which the recognition of detail is necessary.

Reverse plates in magenta are effective, but care should be taken to employ this treatment only for type or lettering large enough to be entirely legible.

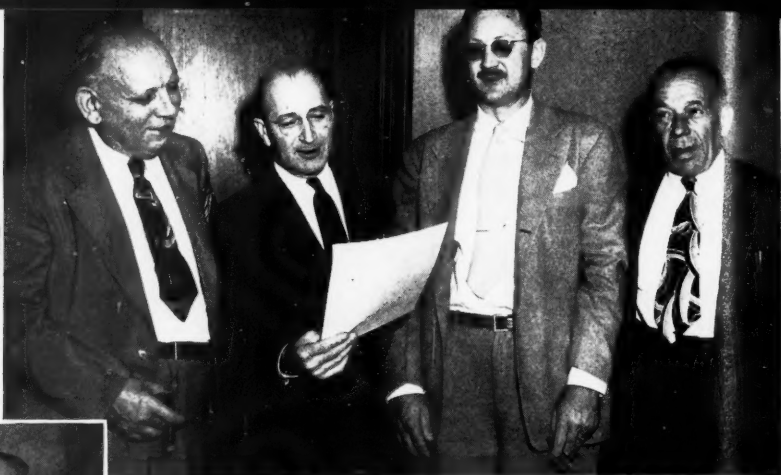
Printing black type over a solid background of magenta should be avoided except for an occasional line of large display type or lettering. As a background, magenta is too strong in hue, and has too dark a value to make small body type easy to read. Besides this, its brilliance also reduces the legibility of small type either in white or overprinted in black.

The examples shown here conclusively demonstrate that magenta is another "second color that works wonders."



Another example of pleasing design further enhanced by an excellent second color such as magenta. Color here adds realism to the subject matter. Halftones in magenta are advisable when the illustration is symbolical or purely decorative, and the recognition of detail in the picture is not essential

IP NEWS & VIEWS



Above: Some members of committee of Dayton (Ohio) Club of Printing House Craftsmen who planned 25th anniversary celebration of club, from left: O. G. Fricke, Sr., Howard Randolph, R. C. Neff, Ralph Wetherbee. Others were: Don Moon, J. W. Harris, Loren Askins, Howard Massman, Minor Neff, Frank Voelkl, John Behrle, Walter Zopf, William Haller



Six directors of Graphic Arts Industry, Incorporated, which has headquarters in Minneapolis. Standing, from left: A. R. Otteson, Fargo, North Dakota; Earl C. Maul, Minneapolis; P. H. Verstegen, Sioux City, Iowa; A. W. Peterson, Minneapolis, who is also a vice-president. Those seated are Olaf Jorgenson (left) and George F. Munier, both of Minneapolis

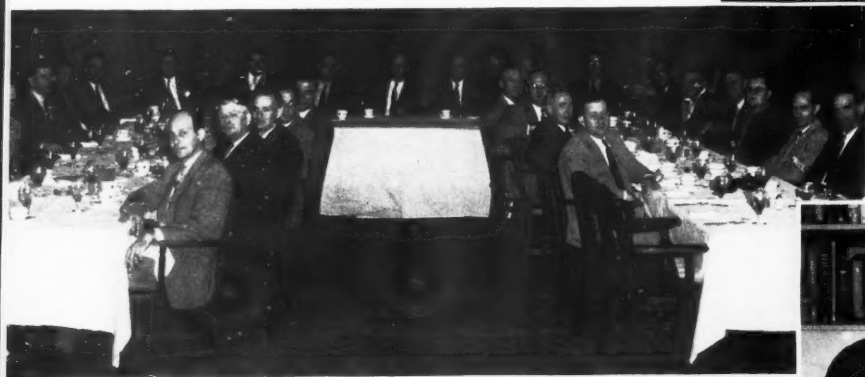
Below: Robert Kerr, head of Los Angeles Craftsmen, hands W. H. Griffin, president of International Association of Printing House Craftsmen, cups his club is giving for best window cards promoting Printing Week. One trophy is for large clubs, one for smaller



On right, Thomas J. Reese, Sr., who was succeeded by son Thomas, Jr., (left) as Buffalo branch manager of International Printing Ink Division of Interchemical Corporation. Reese, Sr., continues in advisory capacity

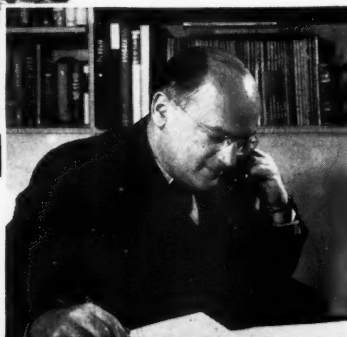


Above: Gerard H. Lafontaine, president of Montreal Craftsmen club, (wrongly identified in our November issue) receives cup for bulletin from Lee Augustine



Above: Lively Texan members of the San Antonio Graphic Arts pictured together at evening meeting at St. Anthony Hotel. Dinner was followed by discussion of mutual problems

Right: Maxwell M. Geffen, senior partner of enterprising Geffen, Dunn & Company and president of Omnibook, Incorporated, two firms which are erecting 12-story building in New York City. His managing partner, Henry T. Dunn, died suddenly on December 15



John J. O'Kane has become eastern representative of sales for Zarkin Machine Company

How to Keep in Cash and Out of Red Ink

Efficient bookkeeping system tells complete story of business—past, present, future

By JOHN L. COONEY

● A RECENT survey by the United States Department of Commerce revealed that of the two and a half million retail and service organizations in the United States, some 400,000 fail each year. Of these 400,000, the survey stated "84 per cent did not have adequate figure information." And, as if to verify this statement, records of the United States District Courts show that eight out of ten merchants adjudged bankrupt have failed to keep proper business records.

These statistics seem to prove what accountants have long claimed—that all too many merchants do not understand the importance of accurate business records.

A few years ago, a Southern California printer was using what he proudly designated as "the world's simplest accounting system."

"I just keep a roll of money in my trouser pocket," he explained. "As long as that roll of money keeps on growing, I know that the shop is showing a profit. When it shrinks, then I'll know I'm losing money."

Now that same man owned what appeared to be a very successful printshop, but—he isn't in the printing business today!

Only One in Six Profits

Although such an accounting system may seem rather silly to you, the actual number of printers using this "pocket accounting system," or some variation of it, is remarkably high. This may account, at least in part, for the fact that only one printer in six is making a satisfactory profit, and that 67 per cent fail within their first five years.

Of course, you may not be using the "pocket accounting system," but your own bookkeeping system might be just as inaccurate. You may be making money, but you're mulling the chance to do better.

An efficient bookkeeping system will tell the complete story of your business—what has happened, what is happening, and what is likely to happen in the near future.

At a moment's notice, an accurate bookkeeping system will show your profits, net worth, inventory, cash balance, sales, expenses, creditors, and percentage of markup.

The only manner in which you can analyze your operation and improve it is by the use of an accurate bookkeeping system. If the business should be sold, an accurate bookkeeping system is the only method of showing its true worth.

Aside from the fact that an accurate set of records is so vitally necessary to insure and increase the profits from your printshop, there is an ever-growing demand for information from outside sources. Federal and State governments, for example, insist on accurate records for income, sales, and other taxes as well as for Social Security purposes. An inaccurate or inefficient set of records might cause you to overpay on these items, or, what is worse, could get you into serious trouble through some inadvertent underpayment.

There seems to be little doubt that a set of double-entry books is the best bookkeeping system. Study the double-entry system carefully, and, if it's at all possible, install it in your business. You will find it invaluable as a complete record of your past operation and a guide for the future. If you are not an experienced bookkeeper, it would be a good idea to hire one to open such a set of books and give you a start in keeping them.

If you can get the services of a part-time bookkeeper, by all means do so. He will save you money.

Know How to Keep Books

Of course, you can always study the bookkeeping yourself. There are many excellent books on the subject. A few hours' study every night for several weeks should give you a good basic knowledge. Better yet, if you live in or near a metropolitan city, you can study bookkeeping at night school. Even if you don't intend to keep your own books, it would be a good idea to study bookkeeping. Remember, the successful business man is familiar with every phase of his operation.

Although a set of double-entry books is the best, one is not an absolute necessity for the smaller printshop. In fact, a practical and entirely satisfactory set of books may be kept by the printer himself

who possesses absolutely no knowledge of bookkeeping.

A set of records similar to the following can be used.

1. Cash book—This is your daily record of sales and cash expenses. The cash book should have several columns headed as follows: Date; cash receipts; cash paid out; merchandise, expenses; and net bank deposits.

At the end of the day, the amount of cash receipts (taken from the cash register tape, duplicate sales-checks, and duplicate receipts) less the total cash paid out (taken from cash expense slips which must be made out whenever it is necessary to pay out any money from the cash drawer) will equal the amount to be written in the "net bank deposits" column. This amount should be deposited in the bank, and this "deposits" column will check with your bank statement at month's end.

Charge Self for Printing

Naturally, you will have a "change bank" which is kept in the cash drawer at all times in order to make change. This standard fund should not be entered in the record. However, a daily check should be made on this fund. It will show whether your figures are correct—providing you have not made a mistake in making change or neglected to fill out one of the "cash expense slips."

2. Checks paid book—Bills should be paid by bank check whenever possible. This book is merely a record of the checks paid out and can be taken directly from your bank-check book. The columns for this book should be headed similar to the following: Expenses: date; paid to; type; the amount; merchandise; drawings.

This book is practically self-explanatory. Merely list the number and amount of the check in the appropriate columns showing the purpose for which the check is drawn. When paying for paper or the other "merchandise," record not only the name of the wholesaler or manufacturer, but also the number of the invoice.

On many of your normal operating expenses, of course, you will not have an invoice, so you will need

to make a note about the type of the expense—hence the divided “expenses” column.

One trouble many printers have is differentiating between the items constituting merchandise and items constituting supplies or expenses. If you buy an item for resale, it is considered merchandise. Paper and ink are both merchandise. Of course, to stay really accurate, you will have to charge yourself, at your regular rates, for all of your own printing.

Easy Way to Inventory

If this book is kept daily, you will have an accurate record of all the money paid out and the reason for payment. You can run a monthly check on this book by comparing it with your bank statement, and placing a small check in the date column opposite each check which has cleared your bank.

3. Bills—This is even simpler than the rest of the system. Set up two files of any convenient size. Label one “paid bills,” the other “unpaid bills.” As the bills come in, place them in the “unpaid” file. Then, as you pay them, transfer them to the other file. If you’ve paid your bills by check, your “paid bills” file will check with your “checks paid book” and your monthly bank statement.

If you wish to know the cost of merchandise or supplies purchased over a given period, merely add the totals of the “merchandise” columns of the “cash book” and the “checks paid book” to the bills remaining in the “unpaid” file.

In connection with these records—or with any other records, for that matter—periodic physical inventories should be taken. It is on this one point of inventories that so many printers with otherwise good record systems fail to measure up to the mark. Turning once more to the Department of Commerce survey, we find that in a group of 2,400 printers, selected at random throughout the country and including both the small job shop and the large publishing house, 69 per cent took no inventory of any kind, and 87 per cent failed to take a “comprehensive and accurate periodic inventory.”

No printer can possibly know just where he stands financially unless he makes an actual count of all his fixtures, supplies, merchandise, and other equipment.

If you apply system, it will not be necessary to close your shop during inventory.

First, count the reserve stock in the stockroom or the warehouse. (It hardly seems necessary to remark

that paper should be weighed, not counted sheet by sheet.) If, after counting, it is necessary to use any of this reserve stock, be sure to make a record of it. If you schedule your jobs correctly, you should be able to make an advance count of 80 per cent of the paper stock that is actually on the floor for use. For example, let’s assume that you intend to take the actual inventory on Friday night. During the week, you can schedule jobs for certain types of paper and count the rest.

All supplies, furniture, machinery, and fixtures are counted and evaluated in exactly the same manner as “merchandise.”

A word about inventory sheets: Printed inventory sheets may be purchased at almost any commercial stationery store—or you can print them yourself if you think it’s worth the time. All that is necessary is that they have columns for listing a description of the item inventoried, the quantity, selling unit (if any), and price. There should be suitable spaces at the top of the sheet for the department or section being inventoried, the date, and the names of the people taking the inventory. All of the sheets should be numbered. Some printed inventory sheets have columns for extensions, or totals, while others have separate sheets which are used for extensions. These extensions are not figured at the time of the inventory, but can be done later.

The complete inventory can be taken in one evening if everything is prepared in advance for a quick count. Paper, for example, should be stacked according to size, weight, and type.

When taking an inventory, many printers run into difficulty in failing to allow for partially completed

jobs, or completed jobs on which no bill has been issued. A good rule to follow is if you haven’t issued a bill for a job, include all merchandise used with your inventory.

In making the count, be certain that everything is included. Check the type locked in presses. Check the stockroom, the basement, the display windows, delivery truck—in fact, every place where supplies or merchandise could be hidden.

Profit and Loss Sheet

From this inventory, and from the simple system of records outlined above, it will be possible for you to draw up a periodic profit-and-loss statement.

A careful analysis of the profit-and-loss statement will show you where and how your business can be improved. Unprofitable and exorbitant items can be eliminated. You will be able to plan an operating budget which will help in eliminating guesswork about future profits.

You can also prepare the periodic balance sheet. The balance sheet is nothing more than a statement of your financial condition at a given period—what your business owes and what it owns.

This simplified record system is not perfect. It doesn’t have all the refinements of the double-entry system, for example, in which all of the figures are neatly balanced at the end of a given period. But it is accurate, and the amount of time necessary to keep records using this system is negligible. For all practical purposes, you will find it more than satisfactory.

Records which provide the right information will make the operation of your printing plant a pleasure. Lost time and mistakes due to carelessness will disappear.

Anthology of the “Phoenix Flame”



★ Phoenix Metal Cap Company’s house magazine “Phoenix Flame” has long been recognized as an outstanding industrial publication. Countless requests for excerpts and copies long out-of-print prompted editor H. J. Higdon to publish the anthology pictured here. It is a handsome volume, 8½ by 11 inches in size. It contains over a hundred selected short stories, articles, editorials, essays, and witticisms, together with forty-one illustrations by Elmer Jacobs. A supplement of more than a hundred additional pages includes cover ideas, special inserts, *et cetera*. An ambitious undertaking, and a successful one.

Chicago Printers and Owners Agree on Pay

● CHICAGO'S worst labor controversy in the graphic arts came to an end on the last day of 1946 when committees of the Franklin Association and Chicago Typographical Union Number 16 agreed upon terms covering wages and working conditions.

The contract, retroactive to September 4, calls for a basic weekly wage of \$80.11 for a 36¼-hour work week, or \$2.21 an hour for day work. This is a raise of \$14.31 a week, or 39½ cents an hour.

Originally, the Chicago Typographical Union asked for \$109 a week, or \$3.02 an hour, with other demands which had included four weeks' vacation with pay and three weeks' sick-leave with pay, severance pay, time for wash-up at employers' expense, and other items. The union modified its demand after the employers had put up stiff resistance. (The modified demand, rejected by the employers, called for \$2.36 an hour.)

Night work under the new contract is to be paid at the basic rate of \$2.35 an hour, or \$85.11 a week.

Holidays with pay are increased from three to six, the holidays to be paid for being New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, and Christmas.

The agreement marks the conclusion of a warring attitude which for five months has been characterized by much bitterness, epithets, and personal attacks by the union upon C. L. MacKinnon, the newly appointed general manager of the Franklin Association of Chicago. It was because Mr. MacKinnon had enlisted the interest of buyers of printing in Chicago, and employers'

groups in other cities, that the wrath of the union leaders was directed against him.

Members of Chicago Typographical Union Number 16 had been on a "slow-down" strike in commercial shops since December 3, at which time they canceled all contractual relations with the Franklin Association of Chicago until the settlement on December 31.

One company—Gunthorp-Warren Printing Company—refused to pay union wages to men the company charged would not work properly, so its men were ordered to leave the plant on December 6. The 75 compositors affected then started to receive 60 and 40 per cent of the proposed scale of wages as strike benefits from the ITU for married and unmarried men respectively. Pickets carrying signs claiming a "lock-out" were thrown around all entrances to the plant and all work was shut down because members of other unions refused to pass the picket lines.

One day during the picketing the management joined the lines, including John T. Moran, the general manager, carrying banners: "We want union men to work for us, but we want them to work."

On December 23 Mr. Moran, who resigned as treasurer of the Franklin Association and then withdrew his firm from membership in that employers' group, agreed to pay union members \$80 a week. They returned to the plant and went to work. Some members of the Franklin Association claimed this action by the Gunthorp-Warren Printing Company had weakened their position to some extent.

Other union members remaining on premises of their respective employers are said to have worked at a rate of 50 per cent or less. At one meeting of the Franklin Association the employers reported that "slow-down" tactics had reduced production to as low as 25 per cent of normal operations.

Meanwhile, the supporters of the Franklin Association's policy, which was originally to resist the demands of the union for \$3.02 an hour basic pay and fringe items, were obliged to pay full time at \$1.815 an hour to union members who openly boasted that they were "striking" and making the employers pay their strike benefits.

At the regular meeting of the typographical union attended by about 2,000, on December 29, the members of job shops voted down a proposal from the Franklin Association offering an \$11.50 weekly increase, on the basis of a 36¼-hour work week. This would have paid them \$77.30 basic wages (\$2.13 an hour) and three extra holidays with pay, giving them six. The vote of rejection was 865 to 53, with employees of newspapers taking no part in the voting on this matter.

During the deadlock in December, United States labor conciliators offered their services in attempts to settle the differences. Union officials were said to have refused the offer on the basis that if the ITU officers could not effect a settlement the Government officials would not be able to do so.

In New York City, Woodruff Randolph, president of the ITU, is reported to have advised the local union to turn down an offer of a \$9.60 increase from the employers and wait until the Chicago controversy was settled. An agreement has been achieved by Washington, D. C., printers and employers.

The Detroit union, according to reports, has ignored the recommendations of the ITU to fight for a shorter work week and is negotiating a contract based upon a 40-hour work week. In Chicago and New York City the basic work week for day work is 36¼ hours.

The Chicago settlement will affect negotiations in numerous other cities because Chicago was considered the "Battleground in Employing Printers' Stand Against ITU Demands" as described in THE INLAND PRINTER for November, 1946.



ADVERTISING *to be Effective ...* *Must Be Continuous*

Why not entrust yours to the folks who practise what they preach . . . to the craftsmen who know how . . . yes, indeed . . . why not!
Be among those who are So Well Remembered.

Conn Creative Printers

Telephone 4-4000
WINDSOR . . . ONTARIO

A blotter that effectively practices the message it preaches—
entrusting continuous advertising to craftsmen who know how—
is this one sent out by Conn Creative Printers, Windsor, Ontario



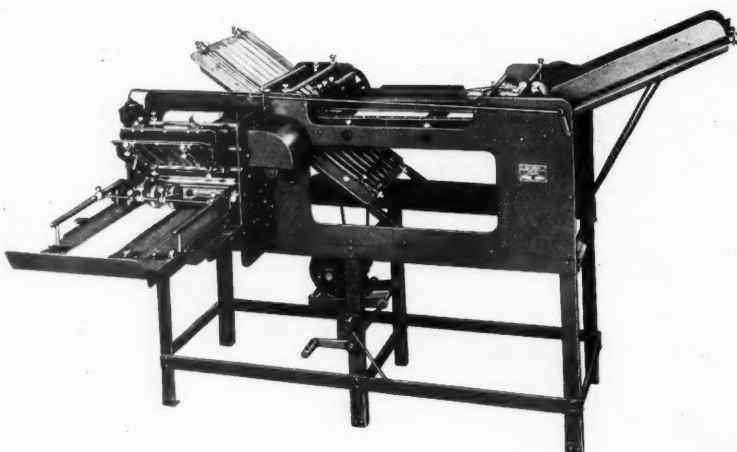
What's New IN THE GRAPHIC ARTS?

A FINGER-TIP dial permits changes in speed within a range of from five to seventy feet a minute while the machine is running on the Rogers NT-20 Face and Knife Grinder, which features an electronic drive. The machine is manufactured by Samuel C. Rogers and Company, Buffalo, New York. The table upon which the grinder is set is 72 inches long and 16 inches wide, and the grinding is done by a 20-inch cylinder grinding wheel.

PRECISION surface plates composed of granite, adapted for use by printers for imposing surfaces, have been announced by the Herman Stone Company, Dayton, Ohio. R. A. Mayne, sales manager, said that the granite plates are largely composed of quartz which in hardness is next to the ruby and then the diamond, and will "outlast ten ordinary cast-iron plates." They are approximately 3 to 4 inches thick. The plates are said to be held to a tolerance of .0001-inch. They are sawed from huge blocks of granite which has no internal strain, therefore will not warp. No temperature will affect accuracy, and the surface of the plates can be easily cleaned of dust, oil, dirt, or other foreign matter.

AMERICAN Type Founders Sales Corporation has announced a semi-automatic machine for imprinting edges of trimmed books by means of the silk screen process. The machine, equipped with steel plates controlled by an air cylinder, compresses each group of

books fed into it. The books are advanced by means of a conveyor to the printing position at which the impression is applied, following which the printed books are ejected to a trough from which they are removed.



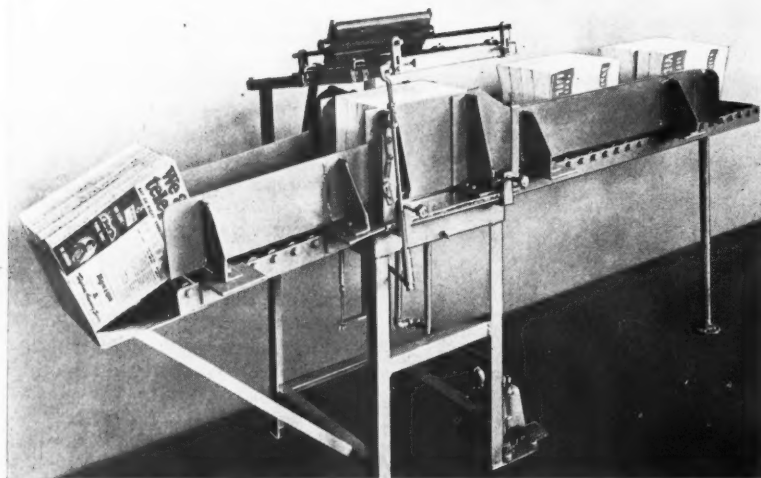
New high-speed precision folding machine announced by R. E. Olson Folding Machine Company

The machine is used for indexing on the edges or printing advertising. Sharp impressions are made because of the concentrated pigment used in the silk screen method of printing. The speed of operation depends upon the ability of the operators to feed the books and to remove the finished products.

Features of the new machine include a feeder control, variable speed adjustment, side-guide, folding plates, deflectors, drive gears, stacker, and slitter shaft. Floor space required, including the stacker delivery, is 60 by 84 inches.

THE NOLAN Radial router, designed for routing, straight line work, beveling, rabbeting, and mortising, has been announced by Lyndon H. Rebe, vice-president and the sales manager of the Nolan Corporation, of Rome, New York. A heavy duty table of solid steel, rust-resistant plating on all bright parts, with six Timken tapered roller bearings serving as a mounting for the radial arms, and motor housing constructed of aluminum alloy, are features of the new router. Both the stationary and the swivel vise jaws are rabbeted to facilitate the handling of shell plates.

CALCULAIDE is the name of a proportion rule, 8 inches square, made of plastic, with markings thereon to enable printing estimators and others to get the answers without tedious figuring to problems involving reduction, enlargement, percentage, multiplication, division, ratio, and proportion. The device has a circular slide rule, and provides inch and pica scales along its edges.



ATF Sales Corporation's semi-automatic machine imprints edges of books by silk screen process

★
This section is devoted to short and timely items concerning men and events associated with printing. Copy must reach the editor by the twentieth of month preceding date of issue

THE MONTH'S NEWS

72 COLORS AT ONE IMPRESSION

An important development in color printing permitting seventy-two precise and separate shades of color at one impression has been demonstrated by McCorquodale and Company, Glasgow and London, well known British color printer. Limitations of the system are that it does not permit the superimposition of color on color and it is not economically justified except after a run of 5000 cards of at least thirty-six colors. But for certain applications, and notably in those industries which require a very long run of samples of cards showing a considerable number of shades or shapes, the system has very important advantages.

Planned prewar, the system operates upon the principle of an elevated tank having seventy-two compartments, each of which can be filled with a separate color or shade. A suspended matrix has seventy-two paint-holding recesses shaped to the desired size or form, a printing bed, and an air-pressure motor.

Rubber tubing links the various holding compartments to the paint-holding recesses, each of which has a small inlet through which the color is air-blown at the moment of impact of the matrix on the card. Air blowing is used to bring the card below the matrix and to send it onwards for drying and stacking.

The colors are solid and permanent, and the system has been adopted by manufacturers whose peculiar needs are thus satisfied. It is intended to manufacture in Britain and to export to the United States and already a license has been granted for this country. It is believed that substantial reductions will

be effected in long runs and that the possible applications of the system will be expanded generally as experience is gained. Quicker drying inks are now being investigated while applications are also being tested out.

Its main field of operation has so far been within the paint, cosmetic, and dye industries. All of these industries require large runs of multi-colored shade and color cards, which have in the past usually been manufactured by a process of spraying, cutting, and mounting.

The present development permits the direct deposition of color of the exact desired shade on the precise point and in the exact shape of design preferred, as when cosmetic or lipstick manufacturers mount the shades in lip form or cheek blush form. It is also possible to adjoin lettering to give a form of display panel in which the message is printed, each letter in a different color.

MOVE INTO NEW BUILDING

Wetmore and Company, of Houston, Texas, moved last month into its new \$100,000 home, which is a one-story building, designed in "ranch-style" architecture, that contains 20,000 square feet of floor space. The building is of steel and concrete tile construction and has been equipped with humidity control which is important for the proper execution of work in that area. Some new equipment has been installed to increase the firm's production of advertising printing by letterpress, offset, and silk-screen. The work done in the plant includes 24-sheet posters, decals, bus cards, cloth banners, labels and catalogs.

PUBLISH RATIO FIGURES

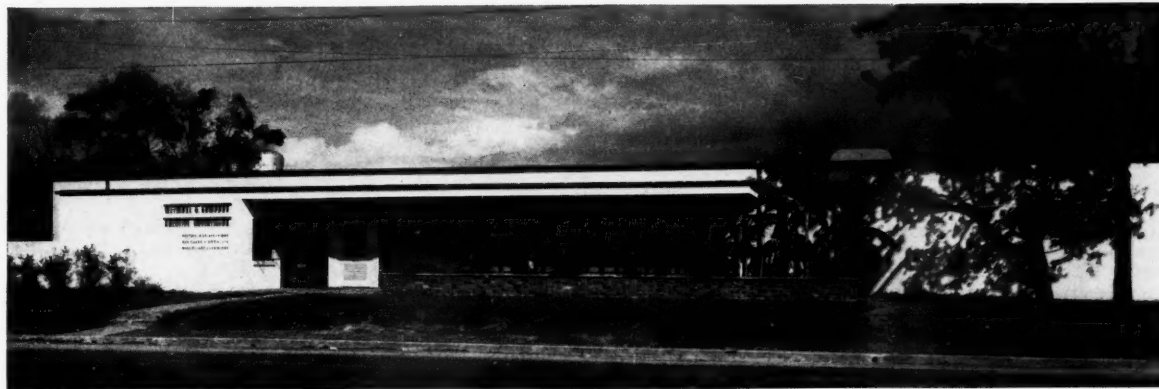
Analyses of printing operations as revealed in 495 summaries from as many establishments are contained in the "Ratios for Printing Management for the Year 1945," published by the Printing Industry of America. The sales volume represented in the analyses aggregates \$167,292,232 and the 495 plants from which figures were obtained are located in 147 cities in forty states, so Dennis A. Sweeney, chairman of the ratio study committee, reports.

Associated with Mr. Sweeney on the committee which produced the book, obtainable from PIA, are John R. Schultz, manager of the Graphic Arts Association, Milwaukee; and Frank E. Somers, secretary-manager of the Printing Industry Association of Dayton, Ohio. Mr. Sweeney is executive secretary of the Indiana State Typothetae, with headquarters in Indianapolis.

In the analysis of the 1945 operating statements, the composite factory cost of printing was 81.57 cents out of the sales dollar. Administrative expenses were 10.99 cents, and selling expenses amounted to 7.43 cents.

The breakdown of the factory cost item showed that paper amounted to 21 per cent of the total; other materials were 17.96 per cent; wages accounted for 31.72 per cent; and the balance was made up of other items like power, light, rent, and other necessary things required in manufacturing. If office and sales payrolls were added to the factory wages, the payroll item would constitute 40 per cent of the sale dollar.

New ranch-style home of Wetmore & Company, Houston advertising printer, is equipped with humidity control. Construction is steel and concrete tile



Inventories during 1945 showed a marked decline from figures which appeared in the 1944 statements, so Mr. Sweeney reported.

Another change in trends noted was that sales and administrative ratios for 1945 were greater than in 1944, but not as large as in 1939, which is interpreted to mean that printers are again becoming sales conscious, planning for a return of a buyers' market.

"The 1945 printing balance sheet ratio analysis shows a further shift from fixed to current assets," reported Mr. Sweeney. "This trend has been in evidence since the start of the war and reflects the halt in production of printing equipment during the war. In 1939, the fixed and current assets in printing plants were about equally divided. Six years of continued depreciation, but inability to replace worn equipment threw this relationship considerably out of kilter. The printing industry now is in a sufficiently liquid position to finance equipment purchases but finds itself faced with sharply increased prices for such equipment. This, over the years to come, will add considerably to depreciation charges as part of fixed factory expenses, thus probably reversing the down trend in this expense item that has been in evidence between 1939 and 1945."

The value of the composite ratio studies is that individual printing establishments acquire index figures with which to compare results of their own operations. Copies of the book are distributed to members of groups associated with the PIA.

NAMED NEW PRESIDENT

H. Norris Love has been named president of the Ideal Roller and Manufacturing Company, of Chicago and Long Island City, New York. Mr. Love, who has been vice-president and production manager of the company, succeeds Wells A. Lippincott, retiring after having been president of the company for the past fifteen years. Mr. Lippincott has established a residence in Florida, where he will have opportunity of indulging in his favorite sport of sailing.

ELIOT DRAKE MOORE

Eliot Drake Moore, one of New York City's leading printers during the period between the two world wars, died at 64 on December 6 after a long illness. Born in Brooklyn, he was a son of the late Stuart H. Moore, former publisher of the old *Ladies' World*, a magazine, and of the late Mrs. Myra Drake Moore, an editor of the magazine.

Mr. Moore started his graphic arts career as a salesman for W. T. Powers & Company, a lithographic concern. In 1914 he helped in founding the Moore Press, a printing firm which specialized in fine advertising work. He was president of the company until its liquidation in 1939, when he became the founder of Eliot D. Moore Associates, printing and advertising counselors. He was vice-president and a director of the New York Printers and Bookbinders Mutual Insurance Company.

LITHO CLUBS TO MEET

Speakers who will address the second annual convention of the National Association of Litho Clubs to be held in Cincinnati, January 25, will include Wade Griswold, Lithographic Technical Foundation; Walter E. Soderstrom, National Association of Photo-Lithographers; Floyd Maxwell, Lithographers National Association, and others. Alfred Rossotti, who was elected president of the organization when formed a year ago, will preside.

NAME HUBER VICE-PRESIDENT

Walter Huber, former president of J. M. Huber, Incorporated, has become the vice-president of the General Printing Ink Company, division of Sun Chemical



WALTER HUBER

Corporation, with headquarters in New York City.

Following his graduation from Cornell University in 1919, Mr. Huber entered the laboratories of the J. M. Huber organization, and in 1933 became its president. He served until 1944, at which time he was engaged in research work in connection with the graphic arts. He served recently as a member of a committee to study cost methods in the printing ink industry and has been very active in other capacities over the period of years he has been in the graphic arts.

PRINTING PROJECTS FINANCED

The report of the British Industrial and Commercial Finance Corporation published on November 5 shows that the printing, paper, and papermaking machinery industries now expanding in Britain received £282,800 of special finance to facilitate growth and the development of new processes and projects which might have been unable to develop otherwise.

The corporation was formed to satisfy an alleged gap in the machinery of financing business enterprise which made it difficult to secure advances for

inventions, new projects, and rather speculative propositions. The decision to establish a special organization, with a capital of £15 million subscribed by the banks, to consider such projects has been entirely justified on the experience of this British body and argues that comparable arrangements might well be developed in other countries if and where the same difficulty occurs.

Of the 840 applications received for financial support for new ventures, 703 were dealt with and 60 per cent eliminated. Of the remaining 40 per cent, some 20 per cent were later discarded, leaving 20 per cent which were approved and granted facilities to the extent of £5,071,000. While many of the projects are on well secured terms, some 22½ per cent of the advances were unsecured loans.

The success of the first year, from the viewpoint of the industries participating, as well as that of the corporation, justifies the belief that the system will continue.

UPHOLDS BENEFITS OF PRINTING

Mimeographing as a way to reduce printing costs was renounced by Edward McNamara, the secretary of the Seattle (Washington) Allied Printing Trades Council, when members of the Seattle Municipal League suggested the process as a way to slash budget printing costs.

Pierce County, Washington, of which Tacoma is the county seat, had its budget mimeographed at low cost, while the Seattle county (King) paid \$1,240 to have its budget printed. The Seattle Municipal League considered following that example.

Mr. McNamara answered this threat by pointing out the vital importance of printing in Seattle, where 2,500 persons are employed at it, many of whom are permanent and taxpaying residents. He questioned whether the League would destroy the large printing payroll by using mimeographed work.

The great difference between the two county budgets, according to Mr. McNamara, was as well marked as a German mark compared to a crisp new twenty dollar bill fresh from the Bureau of Engraving and Printing.

FOREIGN CRAFTSMEN JOIN CLUB

Twenty-one printing craftsmen from a dozen overseas nations became members of the New York Club of Printing House Craftsmen in November when they were inducted "in absentia" by DeWitt A. Patterson, the director of the international publication division of the Crowell-Collier Publishing Company and the foreign representative of the International Association of Printing House Craftsmen.

The new international members are men whom Mr. Patterson interested in the Craftsmen movement during his trips abroad for Crowell-Collier early this year and before that for the OWI. Because the International has no provision for accepting individual members, they have been taken into the New York Club until such time as conditions

improve sufficiently to permit them to form their own local clubs.

The new members and the countries they represent are: Charles Van Cortenberg, Belgium; Sinmay Zau, China; Jaroslav Salda, of Czechoslovakia; V. Thal-Jantzen, of Denmark; Jack Jonathan and Anis Mulkie, Egypt; George Bull, Leo Francis, and L. C. Taylor, of England; Alain Bargilliat, Oscar Pernel, and Paul Peycelon, France; Willem C. Visser, Holland; Stevens Cavallers and Jordan Piscop, Italy; Nils Danielson, Norway; Reinert Engeby, J. Holger Ihre, Bror Jachrisson, and Erick Pichler, Sweden; and A. F. Gygas, Switzerland.

William Nelson of the State Department and representatives of the Czechoslovakian, Norwegian, and the British legations were in attendance at the induction ceremonies.

Thirty new local members were also inducted at the same meeting, bringing the membership of the New York Club close to the 600 mark.

ISSUES LARGE CATALOG

Changes in prices of items described in the new 168-page catalog issued by the American Type Founders Sales Corporation are being made in supplements issued to the trade. Difficulties of issuing a comprehensive catalog with prices are indicated by the reference on the inside cover of the catalog to "unsettled price conditions."

The large catalog is part of the movement of the company to encourage the ordering of needed supplies—particularly small items—by mail, wire, or telephone from the nearest branch office. Cities, street numbers, and phone numbers are listed for each of the twenty-three branch offices.

In the first section of the catalog, all mail-order items are listed, many of which are illustrated. Section Two is devoted to major items of equipment classified under headings of composing room, pressroom, the bindery, and offset. The inside back cover carries instructions on how to order.

JURISDICTIONAL CONFLICT HITS SOUTHERN PLANTS

● Two PRINTING companies in Birmingham, Alabama, are victims of the jurisdictional conflict of the International Pressmen and Assistants Union of North America (AFL) and the Amalgamated Lithographers of America (CIO), according to reported facts set forth in court proceedings seeking a settlement of the trouble between the warring elements. The two firms involved are Roberts and Son, and the Commercial Printing Company.

The trouble dates back to one year ago last August when the pressmen's union notified the printers that when the contract was to be negotiated in 1946, the union planned to take over the lithographic departments of the respective companies. In June of last year, the pressmen's union again notified the companies to the same effect.

Meanwhile, the Amalgamated Lithographers of America appealed to the National Labor Relations Board to arrange for an election in the respective plants under the Wagner Act to determine which union should be the bargaining agent in each shop. The NLRB took no immediate action, whereupon the employers in each case requested the Pressmen's union to put off the threat of a strike unless that union was given jurisdiction over the offset printing departments. In consequence of the threat, the contract executed last August by the employers with the Pressmen's union contained the clause which the union itself is said to have dictated.

On October 30 the National Labor Board finally ordered an election as provided in the Wagner Act. The votes reported showed that the Amalgamated Lithographers of America was preferred by a ratio of four to one as the bargaining agent for employees in the offset sections.

However, the pressmen's union refused to recognize the vote as binding upon them, and then the pressroom employees quit work on December 2, because the employers refused to turn over the control of their offset departments to the pressmen's union. The pressmen were requested to return to their respective places in the employ of the printers, but refused. The two employers then went into the Circuit Court of Birmingham and asked for an order enjoining the pressmen's union from striking on the basis that the employers were "coerced and forced" to recognize the pressmen's union prior to the vote taken under the Wagner Act ordered in October by the National Labor Relations Board. A temporary injunction was issued on December 10.

Subsequently, a legal notice was published by Birmingham Printing Pressmen and Assistants Union, Local 121, appearing in Birmingham newspapers concerning the temporary injunction, signed by Roy A. Farr, president, and Paul E. Thomson, secretary, duly notarized, concerning the injunction. The statement was made that since there was no strike at the two printing plants in question, the union could not obey the temporary injunction of the court to "forthwith and immediately cancel, annul, and call off the strike which you called against Roberts and Son, and Commercial Printing Company."

The union officials "certify" in the notice that they did not call a strike, nor did the International union do so. The statement continues that the individual members of the union who were employed by the two firms "have quit their jobs of their own free will and accord, without any advice or solicitation on the part of either of the undersigned, or of the aforesaid unions; nevertheless, in an attempt to comply with the command of the Circuit Court of the Tenth Judicial Circuit of Alabama, the undersigned have advised the members of the Birmingham Printing Pressmen and Assistants Union, Local Number 121, and the employees of the Commercial Printing Company and of Roberts and Son that no strike has been called, and we have requested the members involved to return to their employment."

In the appeal for an injunction, the firms involved asked the court to assess damages against the union in the amount of \$5000 for each firm.

WASHINGTON SETTLES AT \$1.87

After four months of negotiations, which broke down twice during that period, the Graphic Arts Association of Washington, District of Columbia, and the Columbia Typographical Union Number 101, agreed in December upon a new contract which gives members of the union employed in commercial shops an hourly wage rate of \$1.87. The increase is retroactive to August 11, 1946, when the old contract paying \$1.53 an hour expired.

The new contract is the one which was negotiated in September by the association and Elmer Brown, who is the vice-president of the International



Sam S. Himmell, president of the Baldwin Paper Company, New York City, runs his business from his car by mobile radiotelephone. His was the first subscription in New York area to this new service

Typographical Union, after Washington employers had refused to sign an earlier proposal of the local union because of a disputed jurisdictional clause it contained. The local union then rejected the ITU agreement, and so the matter was turned back to the ITU where it remained until December 16, when the latter notified the association that the local union was ready to sign the contract.

Printing and mailing of the new contract to the employers awaited a final agreement, to be negotiated by the association and the ITU, covering the wages for the copyholders and the proof press operators.

DISCUSS PROPOSED LEGISLATION

Labor legislation to be introduced before the United States Congress was discussed under the leadership of Senator Joseph Ball of Minnesota at the joint meeting of the two labor sections of the Printing Industry of America, at Washington, D. C., December 2.

In order to have the printing industry represented in the conferences and hearings of congressional committees at Washington, a committee of three printers from each of the two labor sections was appointed by each governing board.

Members representing the Union Employers Section are Carl E. Dunnagan, Chicago, president of the section; Ross M. Blair, Pittsburgh, and Thomas E. Henry, Jr., Detroit.

Representatives of the non-union employers, known as the Master Printers Section, are Allerton H. Jeffries, of Los Angeles, the president of the group; Clyde K. Murphy, St. Louis; and William S. Henson, Dallas.

Among the ideas discussed as possible items to be included in legislation are the plan for protecting the rights of individual workers and the minorities in workshops and industries; public interest as opposed to private interests of labor unions; revision of the Wagner Act to expand rights of employers; and improvement of the Federal mediation machinery. Reintroduction of the Case Bill in a modified form was suggested by Senator Ball.

STRATHMORE ISSUES HANDBOOK

Strathmore Paper Company has issued a condensed handbook with the swatches of samples under three headings and a color selector which is cross-indexed to enable the user to refer to the sixty-four colors of the stock items displayed in the book. The three heads under which the samples appear are texts and covers, vellums and bristols, bonds and writings.

"A new hinge in use on the swatches, patented by Strathmore, provides a convenience which far surpasses that of prewar sampling," is a statement made by the company. "While testing 'feel' or 'opacity' a handbook user has simultaneously in full view complete information on sizes and weights in the line as well as colors and finishes."

The edition of the handbook is limited. It was condensed in order to conserve paper.

PAPER PRODUCTION BREAKS RECORDS IN 1946

● MEN in the paper business who know statistics tell us that there is no paper shortage but that the demand exceeds the supply. Never have the paper mills made so much paper, and they are planning \$100,000,000 worth of expansion. Indications are that when complete statistics have been gathered and published, about three months hence, it will be shown officially that production of paper and paperboard during 1946 exceeded 19,200,000 tons, probably reaching the 19½ million mark. This will be two million tons in excess of the amount manufactured during 1945, and six million tons more than in 1939.

Only the detailed reports of the census bureau will reveal how much of the excess came from paper mills in the form of papers used by the commercial printers. Printers and paper converters know, as do paper merchants, that they can use much larger quantities of paper than are available, notwithstanding the fact that paper mills have been operating at more than 107 per cent of rated capacity during the past few months.

Demand is so great that paper mills are preparing for an unprecedented expansion of all facilities. It is roughly estimated that investments in buildings

and equipment already announced will run up to a hundred million dollars. This is not so much when compared with the investment of three billion dollars in the 520 paper mills of the United States.

A few of the paper manufacturers now erecting additions to their plants, or who have announced during 1946 that they have made plans for building operations, are:

Champion Paper and Fibre Company, which expended \$5,000,000 in 1946, with prospects of spending as much during 1947-1948; Eastern Corporation, \$2,000,000; Robert Gair Company, \$11,000,000; the Gould Paper Company, \$2,000,000; Hamermill Paper Company, \$6,500,000; Kimberly-Clark Company, \$8,000,000; the Minnesota and Ontario Paper Company, \$6,000,000; the Oxford Paper Company, \$10,000,000; the Parsons Paper Company, \$1,100,000; the St. Regis Paper Company, \$6,000,000.

Other paper mills which are either erecting new buildings or are modernizing their plants, spending substantial sums, include the following: the Bryant Paper Company, the L. L. Brown Paper Company, the Byron Weston Company, Chillicothe Paper Company, the Esleek Manufacturing Company, the Fitchburg Paper Company, the Hollingsworth and Whitney Company, International Paper Company, Kalamazoo Parchment Paper Company, the Millers Falls Paper Company, Oneida Paper Products, Incorporated; Nashua Gummed Coated Paper Company, Nekoosa-Edwards Paper Company, Sorg Paper Company, Whiting Paper Company, the S. D. Warren Company, Wrenn Paper Company, and others.

Most of the paper mills which have announced their operations have indicated that the volume has been greater than in other years and that profits are higher.

Some mills have already announced that they will resume the manufacture of more items in color during 1947 and that they will manufacture some new items which have been impossible during the past few years.

When the manufacturers of paper get together at their annual convention in New York City, under auspices of the American Paper and Pulp Association, next month—February 24 to 27—they will consider problems in the light of free enterprise. The results of the price decontrol will be analyzed. Meanwhile Government bureaus will also have reports. However, E. W. Tinker, executive secretary of the APPA, has publicly expressed his views to the effect that individual units in the industry can be depended upon to determine their policies in the light of free enterprise "that will stand up under the test of time."

Printers and other consumers know that the prices have been increased and that the market has not become stabilized. So many changes have been made and are being made that most printers

QUESTIONS *It's a Quiz*

Answers to the following list of questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 70?

1. Overseas, an argument prevails as to whether some blotting paper should be used in making ready a halftone. Where is this done?
2. A shooting stick, once used in printing plants, was a
 - a. Revolver.
 - b. Device for sheet delivery.
 - c. Device for tightening quoins.
 - d. Device for folding sheets.
3. Type design dictates that a 6-point type be 50 per cent the weight and size and proportion of 12-point. True or false?
4. A "Cicero" is Europe's term for our point or pica?
5. Name four places where the term "matrix" is used in the graphic arts.
6. Can you figure—in your head, now!—the closest linear measure, in sixteenths—to 17 and 26 picas? You gotta do this, you know, when you order engravings in inches!
7. Higher press speeds demand higher color strength in inks. True or false?
8. When printing upon cellophane, the ink dries by oxidation—or by penetration—which?

have been continuing to practice caution in their operations. Before making any commitments to the customers they contact their sources of supply to determine if the stock is available and at what price.

How twenty-nine printers in Chicago have worked out a cooperative plan by which they help one another obtain the paper for emergency needs has been explained in literature issued by Cecil F. Johnson, originator of the plan. Most of them belong to the North Side Printers' Guild. Each announces his excess items of paper in a list which Mr. Johnson publishes. Only printers who have agreed to share the responsibility for operating the plan are entitled to benefits derived from it. The plan is still in its experimental stage.

A report is circulating to the effect that mail order houses in Chicago have been unable to get enough paper stock for their big catalogs so that all persons on their lists can get individual copies. A system of sharing catalogs is said to have been devised.

A correspondent in Great Britain informs *THE INLAND PRINTER* that production has started on esparto type papers since the resumption of trade between Scotland and North Africa. Making paper from esparto, a North African grass, ceased during the war and straw was used instead. Britain is practically the only maker of esparto grass paper.

HONOR BRITISH VISITOR

Prominent newspaper publishers of New York City and of other eastern cities joined with Joseph T. Mackey, president of the Mergenthaler Linotype Company, in paying honor to John F. E. Coope, vice-president of the *London Daily Mirror*, and his associates, at a luncheon in New York City on December 12.

Mr. Coope was accompanied by A. R. F. Anderson, a consulting architect; George S. Bull, printing manager; John Sampson, New York correspondent of the *Mirror*; and H. E. C. Nicholls, R. Hoe & Company of London.

Harry L. Gage, vice-president of the Linotype organization, presided at the luncheon and Mr. Mackey gave a welcoming address. Mr. Coope spoke of his visit to this country and of other things, and James Wright Brown, president of *Editor and Publisher*, gave a brief address in response.

URGE PROTECTIVE CLAUSES

Because of rising costs, printers are being advised by their various local trade associations to make certain that all their estimates and contracts carry protective clauses. A statement to this effect from the bulletin of the New York Employing Printers Association follows: "Be sure that all estimates carry protective clauses. We especially caution our members when paper is involved. Until affairs are more stabilized, members will do well to consider this present period one of unpredictable price fluctuations, calling for their utmost caution in their cost calculations and pricing practices."

TO MANUFACTURE GRAPHIC ARTS EQUIPMENT

The Electric Boat Company, world's largest producers of submarines, has entered the printing equipment field with the organization of a Printing Machinery Division for the manufacturing, merchandising, and servicing of graphic arts machinery, announces O. P. Robinson, general manager.

The first product of the new division will be the Willard offset press, which was developed by William Gegenheimer.

working after school as an errand boy for a small printer in Detroit. Before joining the Harris-Seybold organization several years ago as a salesman, he had worked as a pressman, compositor, estimator, and cost accountant. He received his college and technical education in night school classes at the Detroit Institute of Technology and Fenn College, Cleveland. He was an aviation engineering officer in the Marine Corps.

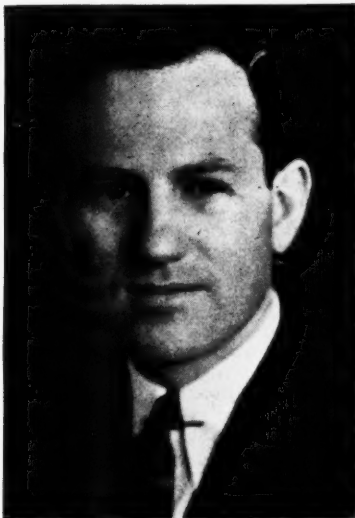


STUART E. ARNETT

Complete details of a new and improved 22 by 34 single-color Willard press, the first of this line, will be announced soon.

Stuart E. Arnett, formerly sales manager of the New York metropolitan area for the Harris-Seybold Company, has been appointed sales manager of the Electric Boat printing machinery division, with offices in New York City. Harold Gegenheimer has been appointed supervising engineer of the division's products.

Mr. Arnett has been associated with the printing and lithographic business since his early youth, when he started



HAROLD GEGENHEIMER

Mr. Gegenheimer was formerly chief engineer of the press section and plant manager of the Rutherford Machinery Division, Sun Chemical Corporation. Before his connection with Rutherford, he was associated with his father, William Gegenheimer, in the development of the Willard offset press. He was also employed for about five years by American Type Founders as a design engineer on offset press equipment.

Besides submarines and PT boats, the Electric Boat Company also manufactures pleasure power yachts, special and standard electric motors and generators,

CRITICIZES TACTICS USED BY LOCAL UNION

● DEMANDS of weekly wages of from \$105 to \$135, and abusiveness on the part of local union negotiators were criticized in a two-page report of Elmer Brown, the second vice-president of the International Typographical Union, which appeared in the December number of the *Typographical Journal*.

"Officers and members of subordinate unions should not embarrass the International Typographical Union by any hair-brained publicity stunts or insincere wage demands," wrote Mr. Brown. "Such poor tactics not only impair the reputation of the International Typographical Union but make negotiations more difficult. The final results are that the union suffers loss of prestige and the members lose wages and conditions which otherwise might have been won."

Mr. Brown gave a report of negotiations between the commercial printers of Washington, D. C., and the Columbia Typographical Union Number 101, which started off with newspaper press releases to the effect that the union "would demand from the commercial employers in Washington, a shorter work day, double time for overtime, a weekly wage of from \$105 to \$135, and many other advantages not yet enjoyed by ITU members."

"These news releases," reported Mr. Brown, "brought forth the anticipated publicity. Newspapers, commentators, columnists, and the usual anti-labor publicists have held the Typographical Union up to ridicule and scorn."

He reported that "a real mess was made of the Washington commercial

scale negotiations by the local people handling the matter. He said that "after months of meeting with the employers, the best offer they could obtain was an increase of \$4.87 a week, or \$72.78 shy of the \$135 demanded, not to mention the other provisions in the proposed contract." He reported that the local union then appealed to the ITU for help in the negotiations.

"Of all the negotiations I have ever participated in or heard of, none was as fouled up as the Washington commercial negotiations. The local negotiators mistakenly substituted abusiveness for aggressiveness. Instead of frankly trying to reach an agreement, the negotiations were carried on through the newspaper press releases rather than at the conference table. It was under such handicap that I responded to the request of Columbia Typographical Union Number 101 to try to bring some order out of the chaos. The employers had been threatened with strikes so often that they were conditioned for a strike. And since they were convinced they must accept a strike, they had naturally made the best preparations that they could."

Mr. Brown continued in another paragraph of his report that he had been able to overcome most of the handicaps and got the employers to agree to changes in the agreement which would permit ITU approval. He said that the previous agreement "was in violation of ITU laws." Wages were discussed with the result that a final offer of \$12.79 increase was obtained which would raise the wages from \$57.35 to \$70.13 a week.

"When the scale was presented to the local union," wrote Mr. Brown, "the undersigned was the brunt of one of the most disgraceful demonstrations ever seen in a union meeting. My right to address the meeting was questioned, and disorder took command. Resolutions were circulated calling for a continuous union meeting where all commercial printers would have to attend. The president of the local union openly stated that Columbia Typographical Union was in existence fifty years before the ITU, and that they did not need the ITU. An open defiance of the ITU, and the advocating of withdrawal from the International Typographical Union, caused your vice-president to plead with the Columbia Typographical Union to stand by the ITU."

Mr. Brown reported that a local committee had negotiated an agreement with the Washington newspapers for a 20 per cent increase in wages, and that in he had been instrumental, while in Washington, to obtain an offer from the Public Printer of 20 per cent increase for the compositors in the Government Printing Office. This offer was accepted in a referendum vote, and the newspaper publishers' offer was accepted at a union meeting.

"However, a majority of the members of Columbia Typographical Union rejected the 22 per cent increase negotiated in the commercial branch," continued Mr. Brown's report.

ANSWERS *It's a Quiz*

Here are the answers to the quiz on page 68. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. **England.** The **British Printer** uses blotting paper to makeready all of his halftones.
2. **3 or a device** for tightening quoins. Oh sure, 'way back before we got quoin keys!
3. **False.** New drawings are made for each size in order to preserve the optical gradation.
4. **"Cicero"** is similar to our pica; .01483 to our .01383 for foundry or .014 for slug lines.
5. **Stereotyping,** line-casting machines, the individual type-casting machines, rubber-plate making.
6. **17 picas** are 2 13/16 inch; 26 picas are 4 5/16 inch. No, we can't do it in our heads, either; that's why we like to order engravings in **picas—not inches!**
7. **True.** Thinner ink films result from the high speed, hence better color strength is necessary to compensate for higher speeds.
8. **Oxidation;** ink can't penetrate the cellophane.

By R. Randolph Karch

Then he made this comment: "It is unfortunate that the local commercial printers have been made the victims of petty jealousies and ambitions . . . It may be possible to obtain a better offer from the employing printers in Washington but the facts are that the GPO accepted 20 per cent increase, newspapers accepted 20 per cent increase, and the commercial printers have been offered 22 per cent increase and a scale which may be opened again in about eight months."

Mr. Brown said the reason he gave his detailed report was because of the erroneous reports of the negotiations which have been circulated.

FOUNDATION SEEKS FUNDS

Meetings are being held in various cities and literature is being distributed by the Lithographic Technical Foundation for the purpose of raising the income of the organization to \$250,000 to cover expanded plans for the year 1947.

In his addresses, Wade E. Griswold, executive director of the Foundation, credits Edward H. Wadewitz, president of the Western Printing and Lithographing Company, Racine, Wisconsin, with having raised, "almost alone," the endowment from \$452,000 in 1944, to \$1,000,000 which it was when he retired from the presidency of the Foundation last May.

Mr. Griswold said that the present officers of the Foundation are stressing the idea that 1,000 of the 2,500 lithographers in the United States should enroll in the Foundation as sustaining members by contributing \$250 each to the operating funds of the organization for research work.

"There are scores of lithographers—I can give you names and references—who point to single research developments and services of the Foundation which have been worth to them in an improved production and better quality many times their investment made in the Lithographic Technical Foundation," said Mr. Griswold during his money-raising campaign. "I do not believe that any other industry has as unique a chance to receive full measure of results and benefits from cooperative research, educational and service activities, partly because ours is an industry of comparatively small units not many of which can carry on large scale modern research."

PLANS EXPANSION IN HAWAII

Expansion plans announced by the Hilo (Hawaii) Tribune-Herald, Limited, include the erection of a building on a 30,000 square feet plot of ground, and the purchase of \$50,000 worth of typesetting machines and other equipment for the pressroom and bindery. The newspaper maintains its own radio station through which it receives wireless messages from the press services. A commercial printing business is also conducted by the organization of which Dean D. Sellers is general manager.

TIME SELLS THREE PAPER MILLS

Three paper mills recently acquired by Time, Incorporated, have been purchased by St. Regis Paper Company, according to an announcement by Roy K. Ferguson, president of St. Regis. The mills involved in the deal are Maine Seaboard Paper Company, Bucksport, Maine; the Hennepin Paper Company, Little Falls, Minnesota; and the Bryant Paper Company, Kalamazoo, Michigan.

Under the contract between Time, Incorporated, and the purchaser, the paper mills operated by St. Regis will furnish to Time an annual maximum of 85,000 tons of printing papers.

Another contract provides that the paper mills will furnish large tonnages of paper to Weco Corporation, an affiliate of the Western Electric Company, which is a subsidiary of the Bell Telephone Company, for the telephone directories. This is said to be a minimum of 50,000 tons during 1947, increasing to 76,000 tons by 1950.

To provide extra volume of 185,000 tons annually, the St. Regis Paper Company is adding both buildings and equipment to the Bryant mill in Kalamazoo, and also making a \$6,000,000 improvement at Deferiet, New York, raising the capacity there from 80,000 tons annually to 110,000 tons. Other paper mills of the company will also soon be enlarged.

Peter J. Massey, for a number of years a vice-president and the general

superintendent of W. F. Hall Printing Company, Chicago, and more recently connected with paper mills, has been named general manager of the Bryant Paper Company. This announcement has been made by Roy K. Ferguson, president of St. Regis Paper Company. Mr. Massey will work under the general supervision of Lyman A. Beeman, vice-president of St. Regis.

The financial arrangements by which the three mills are taken over from Time, Incorporated, by the St. Regis Paper Company are that St. Regis will issue 50,000 shares of its new 4.40 per cent first preferred stock to Time, and 550,000 shares of common stock. The Western Electric Company will receive 300,000 shares of common stock.

The financial circles report that the transactions in which St. Regis Paper Company acquired the new properties involve an aggregate of \$12,000,000.

GIVES BOOKS TO UNIVERSITY

Edward T. Miller, for eleven years (1918-1929) the secretary of the United Typothetae of America, has presented to the department of journalism of the Ohio Wesleyan University, at Delaware, Ohio, his collection of books and periodicals on graphic arts subjects. Included in the collection are numerous first editions and gift volumes, the only complete set of proceedings of the executive committee of the UTA, and a complete bound set of *THE INLAND PRINTER*. The material is being cataloged in Slocum Library of the University for use as reference materials in studies of printing arts, trade associations, and journalism.

Mr. Miller has retired from business and resides in Oak Park, Illinois. He is a graduate of Ohio Wesleyan.

LAWSON REPRESENTATIVES NAMED

Representatives in every state in the United States and throughout Canada have been announced for the products of E. P. Lawson & Company, New York City, by David W. Schulkind, president.

The Harry W. Brintnall Company, with branch houses in San Francisco, Los Angeles, and Seattle, has been appointed the exclusive representative to cover the states of Washington, Oregon, California, Nevada, Idaho, Arizona, Montana, and Hawaii. The other new representative is Turner Printing Machinery, Incorporated, whose sales and service houses are located in Cleveland, Chicago, and Detroit.

Mr. Schulkind also announced increased production of Lawson products so that deliveries will be made within 90 to 120 days after orders have been entered.

PRINTS COMICS BY GRAVURE

Comic strips in the St. Louis *Post-Dispatch* are now being printed in four colors in one impression by means of rotogravure, said to be the first use of gravure for that purpose. The press, made by R. Hoe & Company, is a 12-unit rotogravure with the production capacity of 45,000 copies an hour of a 24-page section.

BECOMES SALES MANAGER

E. O. Vandercook, president of Vandercook and Sons, manufacturer of proof presses, with factories and headquarters in Chicago, has announced that O. F. Duensing has been appointed as the sales and advertising manager of the company.

The sales policy of Vandercook and Sons has been changed recently. All the proof presses and Hacker equipment will be sold throughout the United States directly and exclusively by the



O. F. DUENSING

company's own salesmen. In consequence, Mr. Duensing will conduct a broader, more aggressive sales program than the company has had heretofore.

Production has been increased by the company since the ending of the war, necessitating the establishment of an additional plant which recently began operation in Chicago. Volume of production has been stepped up four times the prewar output, so Mr. Vandercook's announcement states.

Mr. Duensing was connected with several national advertisers from the time he was released as a veteran of World War I to 1936, when he organized his own advertising agency. He specialized in industrial sales and in the problems of advertising and handled the Vandercook account.

FIRM TO OPERATE HUGE PRESS

The Crane Press, Incorporated, has been organized to operate the offset printing plant formerly conducted as a division of the Trenton Times Publishing Company, of Trenton, New Jersey. This plant is notable for its massive Hoe press, which, so far as is known, is the world's largest multi-color offset press.

The new arrangement will make this press generally available for the first time for the production of books, magazines, catalogs, and for general color printing. The plant includes complete

color separation and platemaking departments; equipment for making its own inks; ample paper storage space; and will soon possess suitable binding equipment.

The Hoe press prints both sides of a 70-inch roll in a maximum of four colors on each side. It can print on almost any grade of paper and on most cloths. Its average speed is the equivalent of 15,000 sheets per hour, size 46 by 70.

The president and general manager of Crane Press is Allen Hofrichter who is also the executive vice-president of Domesday Press.

LITHO CLUBS TO MEET

Lithographers' groups will attend the second annual convention of the National Association of Litho Clubs to be held in Cincinnati, January 25. The purpose of the association is the interchange of knowledge and promotion of good fellowship.

REVISE BANK CHECK PRINTING

The Graphic Arts Association of Milwaukee has advised members that when printing orders for bank checks, they should cooperate with banks and their customers by following standard specifications for the routing symbol plan recently revised by American Bankers Association and Federal Reserve Banks.

"This routing symbol is to be placed immediately below the A.B.A. transit number so that together they appear in fractional form," states the instruction. "It should be printed in gothic type, the face of which measures at least 8 points vertically. In accordance with the check design approved by the Bank Management Commission, this combined transit number in fractional form should be placed in the upper right-hand corner on all checks and drafts regardless of design."

ACQUIRES EXPOSURE CONTROL

Acquisition has been announced by the American Type Founders Sales Corporation of exclusive sales and distribution rights of the Hurlertron Exposure Control, manufactured by the Electric Eye Equipment Company, of Danville, Illinois, and will be marketed as the ATF Hurlertron Exposure Control.

It automatically controls the photographic exposures in accordance with changing intensities of light, increasing the time of exposure if intensity lessens, or reducing the time in the event that intensity of light increases. The device consists of a photocell which is responsive to light and so registers the amount of light falling upon the work. When the desired exposure has been recorded, the electronic device turns off the lights, or closes the camera shutter, performing either or both operations at the will of the operator.

NAMED CHIEF ENGINEER

The Champlain Company, Bloomfield, New Jersey, has announced the appointment of Emory W. Worthington as chief engineer. He will have charge of the design and development of rotogravure and letterpress printing equipment which the firm manufactures. He

is a member of the American Society of Mechanical Engineers.

Mr. Worthington is credited with having contributed many improvements and inventions in connection with both letterpress and gravure presses while working with the Rotogravure Engineering Company, and the Goss Printing Press Company of which he was the chief development engineer. He has handled installations in plants in Britain as well as in the United States.

BRAZILIAN TELLS EXPERIENCE

Experiences gained in the printing business in Rio de Janeiro, Brazil, during the past ten years were related by Jayme Gottlieb, head of Papelaria Record Limitada, during a recent visit to the offices of THE INLAND PRINTER in Chicago. His firm now has 47 employees. He employed but 16 persons when he purchased the plant in 1937.

Mr. Gottlieb said that his purpose in visiting the United States was to learn of better production methods. He was not satisfied to go along on the present basis which caused customers to wait for six to eight months for deliveries of printed matter, though customers are willing to wait for the quality of work which his plant produces.

He said that he enjoyed the patronage of leading banks and merchants as well as the local branch offices of American firms such as Standard Oil Company, National Cash Register Company, Remington-Rand Company, and others. He attributed his success in dealing with these firms to his ability to speak the English language which he learned during his ten years' experience in Shanghai, China. A native of Odessa, Russia, where his father was a banker, he was forced to leave when eight years old because of adverse conditions.

"When I purchased the small printing plant in Rio, which has now developed into my present business, the principal 'good will' I acquired was a file of back numbers of THE INLAND PRINTER covering a period of ten years," said Mr. Gottlieb. "I studied these thoroughly and thus gained my knowledge of printing production methods, costs, and sales. I put them into practice and I found that they worked, with the result that the business has grown up to its present proportions. Naturally, I am appreciative of the help which your publication has given me."

Mr. Gottlieb spoke of industrial conditions in his city in Brazil, mentioning that there are 400 printers in the city serving a population of 2,000,000. Skilled men in the industry are paid \$4 a day, others get about \$3.

While in Chicago he visited numerous printing establishments and he also attended a meeting of the North Side Printers' Guild where he met printers who gave him some ideas which he will put into effect when he returns to his own city. He expressed his gratification that throughout his sojourn in the United States, the people have been courteous, and the printers particularly have been willing to share their knowledge with him.

BOOKS TELL STORY OF GOUDY AND HIS TYPES

● TO LOVERS of type and typography, as well as to all followers of the typographic arts, the two little volumes—chap books—published under the title, "A Half Century of Type Design and Typography," will offer a vast amount of interest and genuine pleasure. They are beautifully done, and they contain the story of Goudy (Frederic W.) and his types, making them doubly interesting. Here, in the master type designer's own words, we are given the story behind the designing of each of his 122 type faces. We are also given a somewhat intimate insight into the man himself, into the thoughts, experiences, incidents, or whatever it might have been that motivated his selection of his designs and working them into completed form.

In a delightful prologue, F. W. G. tells us that one of the reasons for writing this story of his types was to "tell something of the personal reasons leading to the designing of them." He also states: "I am under no illusions as to what I have attempted to do, and while possibly some of my types may now seem a waste of time and effort and material, at the time of their creation they presented problems that I wished to solve."

He also says: "As a traditionalist I have taken the essence, as I saw it, of the early craftsmen's work to intensify my own handicraft; but I insist that I have not allowed myself to be 'enslaved by the work of bygone days,' nor have I attempted to impose on my own productions the superficialities of the past. I have never marched in the wake of the latest movements in type design, nor have I been seduced into following the slimy trail of 'art nouveau.' I passed every design I made through the refining fire of study and research, and trusted that the result might bear the stamp of reason. The vagaries of the faddist have never had even a casual interest for me. I have endeavored always to produce thoughtful, dignified type faces of legibility with a degree of distinction and beauty, 'freshly risen from the canons of good type design,' attempting to secure in them the negative quality of unpretentiousness, and avoiding any fantastic exhibition of self-conscious preciosity."

Under the title, "By Way of Epilogue," following his notes on each of the type designs, Goudy refers to a statement he made in his book, "The Alphabet," which he quotes: "To attempt consciously to give a specific character or beauty to a letter is too frequently also to exhibit the intellec-

tual processes by which these qualities are sought; its character seems to have been 'thought in,' and does not appear to be the outcome of a subtle and indefinable taste that makes it delightful and, as well, seemingly the obvious and inevitable thing."

Then comes the following comment: "This dictum reads well, but will it stand a careful analysis? After all, *how* is one to create new expressions except by taking thought? What the artist thinks will show inevitably in the designs he produces."

"A letter is beautiful or it isn't; a type is legible or it isn't, and no excellence of technique will insure beauty or legibility, or lack of it necessarily result in mediocrity. If the letter is 'beautiful' and 'legible,' what does it matter if those qualities seem to be 'thought' into it? The fact that beauty or legibility obviously was sought doesn't make the type less beautiful or less legible—or does it?"

These two little volumes (4 3/4 by 7 1/4 inches in size) are Numbers 13 and 14 in the series of Typophile Chap Books, published by the Typophiles, of New York City, a group interested in the finer things in typography and typographic design. Many have had a part in the production of these books, making them truly a good example of co-operative enterprise, working for the love of the work itself.

George L. McKay has contributed a bibliography of the published writings of Frederic W. Goudy. Paul A. Bennett, on behalf of the Typophiles, adds "A Note on This Book and Its Author," in which he lists those who have taken part in the production of the work, and also gives a little information about the man, Goudy.

In his account of Goudy, Bennett quotes from an address by Ernest Elmo Calkins, who remarked: "While Goudy is medieval in a certain old-fashioned indifference to modern standards of success, his faces are as modern as a patent quoin. He is an old-style face on a modern body. He has given us many new and beautiful types, and has shown us some of the ways they can be used to make beautiful books, but the real measure of his achievement is the extent to which his types are adapted to the present-day needs. There is nothing academic about him. He understands that printing is a means to an end. He will be better known to future generations than he is to us. He will be looked back upon as one of the great influences in the history of typography. He is our old master."

The Typophiles have performed a very notable work in the production of these two beautiful volumes, and through their efforts they have presented a fitting tribute and memorial to the man, now in his eighty-second year, who has done so much for the elevation of type design and typography during the past half century—a man who is still very actively out front.

The edition is limited to 825 copies, of which 425 copies are for general sale, 100 copies being reserved for contributors and 300 copies for the subscribers. The text is set in Goudy Italian Old Style. A number of reproductions of Goudy's types are reproduced by offset. Two portraits of Goudy, one in each volume, are photogravures.

WRITE TO
BOOK DEPARTMENT FOR
COMPLETE LIST OF

*Books for
Printers*



IN PAPER, TOO,
Cotton is King

IF paper is to be as useful and valuable as it can be in modern business, it should be made of cotton fibers. These long, tough fibers lend strength to paper and give it wearing qualities obtainable in no other practical way. That's why all **Parsons** papers are cotton fiber papers.

Cotton fiber stationery, with its brisk, clean, hard, smooth finish commands attention for letters. Its superior writing and erasing qualities, its additional strength, durability and permanence more than make up for the additional cost of a tiny fraction of a cent a letter.

Wherever records on cards or sheets take a beating from use by hand or machine, you'll find cotton fiber paper. Even for records that are consulted or posted infrequently, it pays to use firm, strong, *permanent* cotton fiber paper.

So for your stationery or records, get the paper designed for *modern* business, **Parsons** cotton fiber paper.

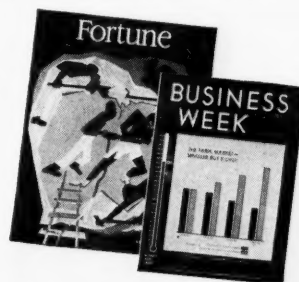


PARSONS PAPER COMPANY, HOLYOKE, MASSACHUSETTS

© PPC, 1947

Printers And Paper Merchants Take Special Note

Holyoke, Massachusetts:— King Cotton, the symbol of quality in fine papers for modern business, has assumed the job of helping printers and paper merchants sell more **PARSONS** quality ledgers, bonds and index-bristols. Through a series of advertisements in which he makes personal appearances, he will emphasize the values of fine papers to buyers. They will appear, as does the one at the left, in *Fortune* and *Business Week*. Between them these two magazines reach nearly half a million of America's best prospects for stationery and record-keeping papers.



The two magazines through which **PARSONS** advertising goes to hundreds of thousands of top buyers of papers for business

Everyone who sells paper to and buys paper for America's business and professional leaders knows the superiority of cotton fiber papers. They're stronger and tougher, they're harder and smoother, they're more durable and permanent, they stand up better under either chemical or manual erasing, ink doesn't run and spread along their fibers. Many paper buyers—busy with other things—are not conscious of these advantages. So that happy little elf, King Cotton, is out campaigning to help tell the story.

In another campaign directed especially to the buyers of ledgers and index-bristols, King Cotton will tell the advantages of fine **PARSONS** papers through the pages of *Banking*, *Burroughs Clearing House*, and *Bankers Monthly* and, to reach general business executives responsible for record-keeping, the *Journal of Accountancy*, and *Credit and Financial Management*.

Like any good showman, King Cotton will play the changes on just a few basically sound themes: the most important quality in paper for stationery and records is *new cotton fiber*, and it *pays to pick PARSONS*.

Advertising to
1,981,000 MORE
in 1947



1,981,000 added magazine circulation this year — and the kind that counts for you! All this added 1,981,000 reaches *consumers* — readers of **TIME** and **NEWSWEEK** magazines—representing two of the most business-minded consumer groups in America.

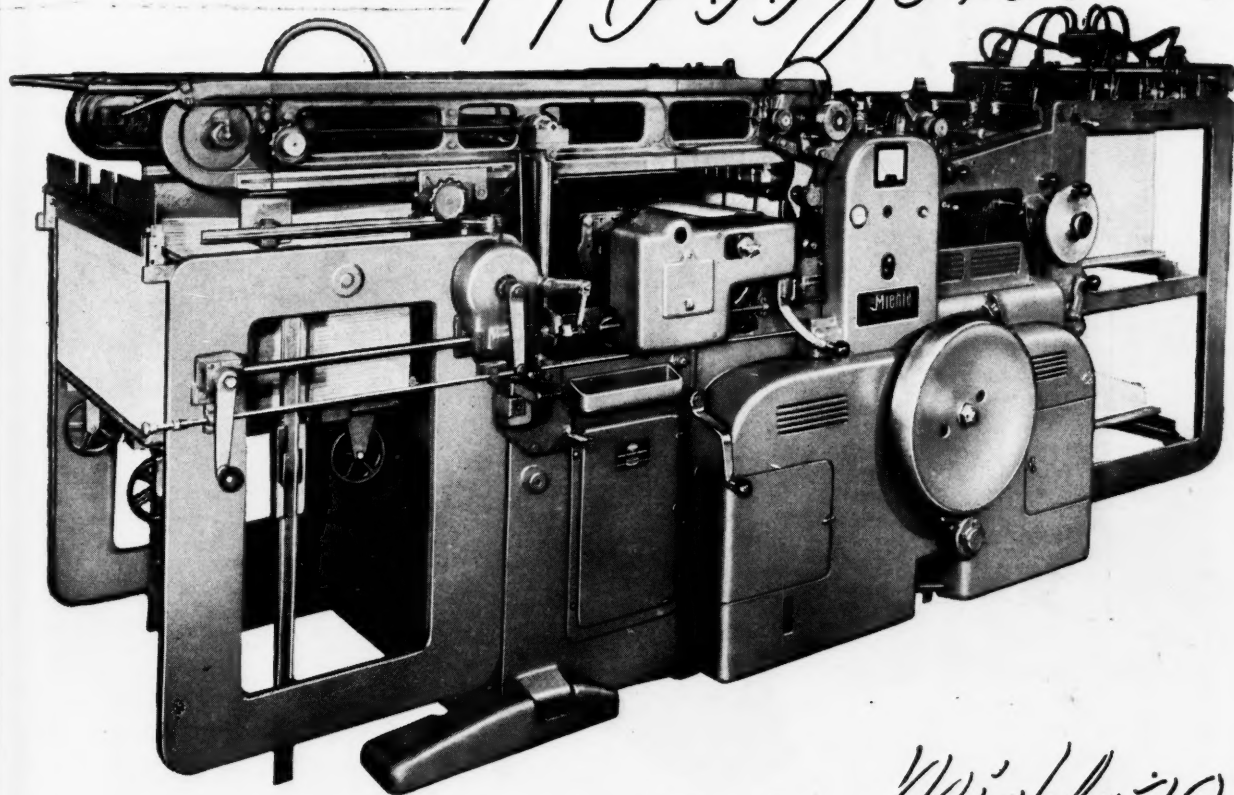
Consider how favorably Fox River is known when you quote on bonds, ledgers and onion skin. And keep "up-grading". Quote the same Fox River stock on re-orders — but at the same time submit samples and an alternate figure on Fox River 100% cotton fibre Anniversary Bond. You'll be surprised how easily the *best* in letterhead paper

sells...extra profit for you plus an enthusiastic customer.

PAPERS "by FOX RIVER" ... 100% Cotton Fibre Anniversary Bond, Ledger and Onion Skin; 75% Old Badger Bond and Ledger; 50% English Bond and Ledger; 25% Dictation Bond, Ledger and Onion Skin, Dictation Tru-Opaque Bond. **FOX RIVER PAPER CORPORATION**, 409-A South Appleton Street, Appleton, Wisconsin.

new production

High Speed



with the

Miehle 29

*H*IGH operating speed—up to 4,500 impressions per hour—is only one of the reasons for the new production possibilities of the Miehle 29... Here are the places where time saved is important in getting more sheets of fine printing per day:

*Faster change-over between jobs.
Quicker, easier make-ready.
Fewer stops after the run has started.*

These extra-production advantages of the Miehle 29 are the result of Miehle original engineering research to make the new Miehle presses simpler to operate, faster to adjust, and more fully accessible for make-ready and wash-up.

For mechanical details and complete specifications on the Miehle 29, ask your Miehle Representative... Or write us direct for the fully illustrated new Miehle 29 Booklet.

**THE MIEHLE
LETTERPRESS**

*product
of
years of development*

MIEHLE PRINTING PRESS & MFG. CO.

2011 Hastings Street, (14th and Damen)

Chicago 8, Illinois

**"how do you know
it's a very
important job?"**

**"because they said
'use International
offset'"**



Easy to know what paper gives top-notch press performance—making it a first choice for important jobs. Just seeing INTERNATIONAL OFFSET in action makes that clear.

You'll like the way it lies flat. It is strong, surface-sized and fuzz-free. Equally adaptable to letter-press or offset, it takes long runs of single or multiple color with the greatest of ease.

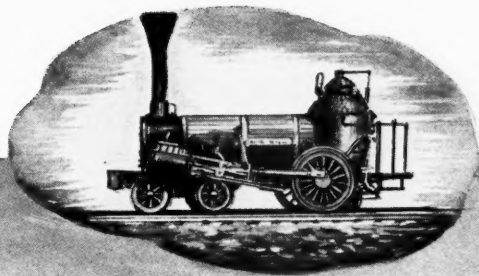
Keep INTERNATIONAL OFFSET in mind for those booklets, brochures, broadsides where handsome appearance is a special asset.

Current shortages of raw materials, coupled

with the great popularity which this paper enjoys, mean quantities insufficient to meet everyone's needs. Our facilities as the world's largest maker of papers are constantly at work to increase available supplies. International Paper Company, 220 East 42nd St., New York 17, N. Y.



"Leadership"



EAGLE-A



THE FINEST

When Eagle-A Coupon Bond is specified, the very best quality is assured, because it is the finest business stationery paper.

From the slow-paced, wood-burning "Lightning Express" of years ago, to the 100 mile an hour diesel-electric "streamliners" of today, the development in locomotives and railroading has been one of steady progress and leadership.

EAGLE-A COUPON BOND

a truly fine 100% Rag Extra No. 1 Grade has also maintained its leadership through consistent quality and progress in production methods.

Lending prestige to important business letters and permanently protecting vital documents, Eagle-A Coupon Bond's rich appearance and bank note crispness is the result of four generations of papermaking skill combined with modern equipment and close laboratory control.

Recommend Eagle-A Coupon Bond for finest business and professional stationery with envelopes-to-match. Eagle-A Paper Merchants always have samples.

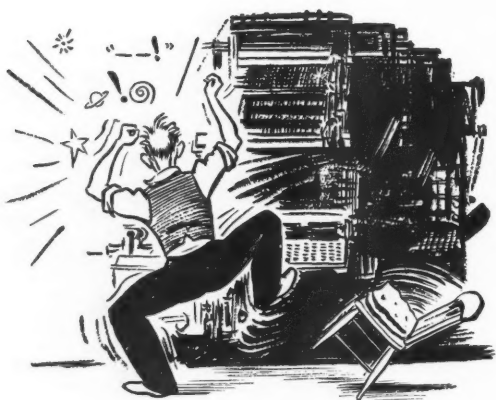
Also available in EAGLE-A TYPEWRITER AND BOXED PAPERS

EAGLE-A PAPERS

AMERICAN WRITING PAPER CORPORATION • HOLYOKE MASSACHUSETTS

Please Mention THE INLAND PRINTER When Writing to Advertisers

77



Compose Yourself, Mac

... don't get upset just because your machine is indisposed. Even the best of 'em may have trouble digesting metal that's not up to par. Put your machine on a strict diet of Blatchford Metal — the clean, well-balanced, free-flowing alloy that agrees with all type-and-slug-casting systems.

**LINOTYPE • MONOTYPE
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THE NEW *Cascade* EMBOSSOGRAPHER



FOR PROFITABLE *Raised Printing*

Here's the latest, completely automatic and high-speed Embossographer. Roll it up to your press and you're ready to run off those profitable Raised Letter jobs. **GOOD DELIVERIES—GET THE DETAILS NOW!**

Embossograph Powder Compounds and Inks are always available and used by leading Thermographers everywhere. Permanent Neutrals and Metallics. Ask for descriptive Price List.

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NEW PRINTING FOUNDATIONS

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COMMERCIAL SUCCESSFUL DEVELOPMENTS

FOR THE GRAPHIC ARTS SINCE 1906





No Time For Down-Time

The higher your operating costs, the greater your need for maximum operating efficiency.

The larger your volume of orders on file, the greater your need for maximum operating efficiency.

Down-time is lost time and lost time is costly time.


These are facts confronting every printing company today.

The long record of trouble-free press performance established by *Permanized Papers* is more important now than ever before. *Whiting-Plover Paper Company, Stevens Point, Wisconsin.*

Permanized Papers



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Permanized Onion Skin • 75% Cotton Content:
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Cold Springs Ledger • *Permanized Cold Springs*
Onion Skin • 50% Cotton Content: *Permanized*
Artesian Bond • *Permanized Artesian Bond*
Opaque • *Permanized Artesian Ledger* • 25%
Cotton Content: *Permanized Plover Bond* •
Permanized Plover Bond Opaque • *Permanized*
Plover Letter • *Permanized Plover Ledger* •
Permanized Plover Onion Skin • *Permanized*
Plover Manuscript Cover

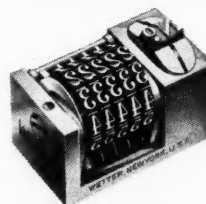
numbers that made **HISTORY** U-235*

*Number designating uranium used in the atomic bomb that helped defeat Japan

numbers that make **PROFITS** ROMAN Nº 12356 FACSIMILE IMPRESSION WETTER LOCK-WHEEL MODEL

Of the many kinds of finishing work that printers can perform at a substantial profit, numbering is "Number One" on the list—especially when Wetter Numbering Machines are used. These *exclusive* Wetter features explain *why* "you can number better with a Wetter":

- 1 Frame of one-piece solid steel.
- 2 Oval-shaped plunger, supported on all sides; no wobble, no smear.
- 3 Lowest plunger; only 7 points high.
- 4 Drop-cipher strongest made.
- 5 Wheel shaft has V-slot for easy oiling.
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- 7 Lock-Wheel Model requires no additional room in form.



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wetter

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More new equipment is becoming available each day. The market for used printing machinery is now at its peak. No time in graphic arts history has been better for offering your surplus equipment.

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Producers of the Speedisaler

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Cut Costs on Gathering—Jogging!

UNIVERSAL JOGGER TILT-A-TYPE AVAILABLE NOW

GATHERS LONG & SHORT SHEETS & CARBON JOBS
SAVES ONE-THIRD THE TIME!
JOGS SHEETS 5 x 8 TO 19 x 24! ATTACHMENT CAN BE HAD TO TAKE SHEET 19 x 28.

Gathering and jogging of all jobs made economical. Extra shelves may be added on unusually large jobs. Labor savings pay for machine in short time. Many enthusiastic users.

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How to give a Bigger Bonus

...without
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SUPPOSE Bill S., one of your employees, is due for a \$75 bonus this year. If you give the bonus in U. S. Savings Bonds, Bill will receive—not \$75, nor a \$75 Bond—but a \$100 Bond.

Yes, the bonus in Bonds looks like a lot more—and it is more. (Every \$3 put into U. S. Savings Bonds pay \$4 at maturity.) With the same size appropriation, you're actually giving a bigger bonus.

Consider, too, that Savings Bonds mean individual security for each Bond-holder—and collective security for all of us, because they help to control inflationary

tendencies. You can easily see that you're doing yourself, your employees, and your country a favor by deciding to...

Give the BONUS in BONDS

... and keep up your Payroll Savings Plan!

IMPORTANT: If you have not already received your copy of "How You Can Help Give Free Enterprise a Boost," write on your letterhead to: Room 750, Washington Building, U. S. Savings Bonds Division, Washington 25, D. C. Limited supply. Please write today.

The Treasury Department acknowledges with appreciation the publication of this message by

THE INLAND PRINTER

This is an official U. S. Treasury advertisement prepared under the auspices of the Treasury Department and The Advertising Council.

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



LOWER COSTS

RAISE QUALITY
with **CHALLENGE**



**LABOR-SAVING
IRON
FURNITURE
and
MAMMOTH
IRON
FURNITURE**

★ Give your compositors the right kind of tools and they'll do a better job—faster. Ask the men who use Challenge Iron Furniture—you'll find it in the best print shops.

CHALLENGE

LABOR-SAVING IRON FURNITURE AND MAMMOTH IRON FURNITURE

is made of a specially selected mixture of close-grained iron, accurately machined to absolute point measures. All edges are beveled to a "Velvet Edge" to prevent denting or chipping and cutting of fingers. They are lightweight, but with stiffening ribs in each piece for added strength and to provide finger hold for rapid handling. Figures on both sides show pica sizes.

CHALLENGE LABOR-SAVING IRON FURNITURE is made in 120 standard sizes from 2x4 to 10x70 ems pica. Drilled for drainage.

CHALLENGE MAMMOTH IRON FURNITURE is made in 70 standard sizes from 15x15 to 60x120 picas. They are made especially for dressing out a large chase when locking up a small or open form. They eliminate work-ups and "springy" forms. Invaluable in book and color work for filling large spaces accurately and quickly. All pieces are adequately filleted and ribbed for strength. Write for data and prices.

THE CHALLENGE MACHINERY COMPANY

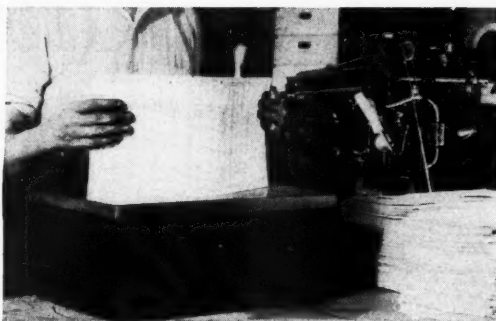
"Over Fifty Years in the Service of the Graphic Arts"

GRAND HAVEN — MICHIGAN

SYNTRON

"VIBRATING"

PAPER JOGGERS



**FOR EASIER, FASTER
PAPER ALIGNMENT**

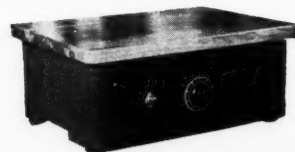
—from onionskin to heavy board.

A variety of
models to meet your
requirements

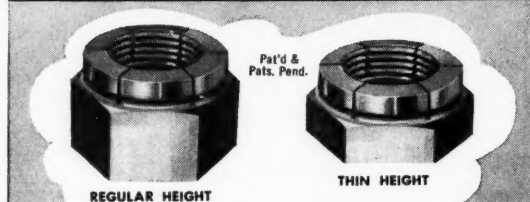
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SYNTRON CO.

575 Lexington,
Homer City, Pa.



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SELF-LOCKING NUTS

CAN YOU BE SURE THAT A PLAIN NUT WON'T SLYLY UNWIND ITSELF? If not, then what you need is the All-metal, One-piece "Flexloc," which is a self-Locking Nut that won't budge, except when a wrench is used.

"Flexloc" packs maximum usefulness in minimum space because it is rugged, locked, compact—and is therefore, becoming increasingly popular and this applies alike to U.S.S. and S.A.E. thread series. Every thread—including the locking threads—takes its share of the load.

Covers a wide range of tolerances—from low #1 to high #3. Can be used over and over again without losing much of its locking ability.

Being a "stop" nut, it stays locked in any position on a threaded member.

"Flexloc" Thin Nuts are especially popular, because their tensile is so high.

Sizes from #6 to 1" in diameter—millions in use!

Convince yourself with a few free samples

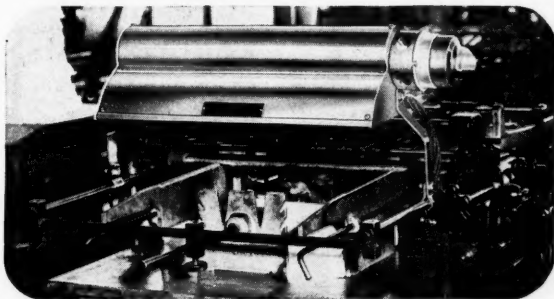
OVER 43 YEARS IN BUSINESS

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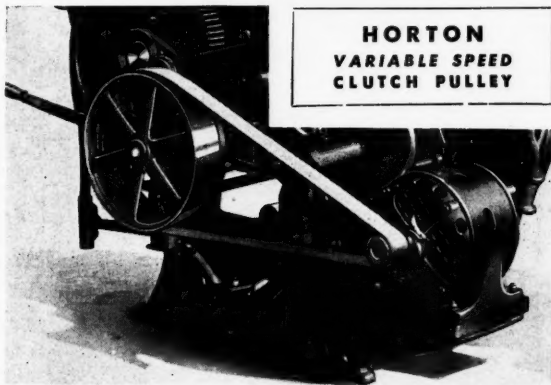


Doyle Super-Power Infrared Sheet Dryer (patented)

NOTHING will ever take the place of the skill and experience of a good pressman. The new Doyle Super-Power Sheet Dryer, however, helps any good pressman to turn out fine presswork *faster and easier* because it eliminates a lot of his trouble from smudging, sticking and offset.

Doyle Super-Power Infrared Sheet Dryers are now available for *all* types of presses, ruling machines, etc. Write for new bulletin, mentioning type of press and power line voltage.

THE *J.E. Doyle* COMPANY
1224 West Sixth Street
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HORTON VARIABLE SPEED CLUTCH PULLEY

Modernize with a HORTON Variable Speed CLUTCH PULLEY

For use on Printing Presses such as:

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COLTS • GOLDING • HARTFORD • KING • LIBERTY
NATIONAL • PEERLESS • PEARL • PROUTY • UNION

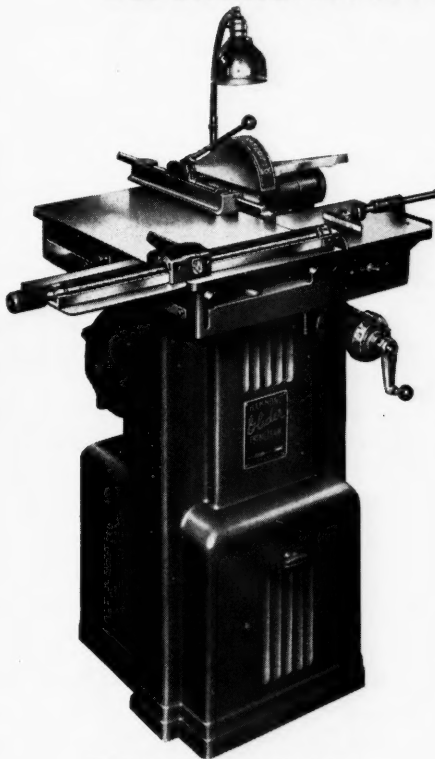
Horton Manufacturing Company

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Hammond
OF KALAMAZOO

Glider

THE SAW THAT
GIVES YOU THE MOST
IN **SPEED, ACCURACY,
SMOOTHNESS and
DEPENDABILITY...**



THE SAW WITH THE
BALL BEARING TABLE

Hammond
Machinery Builders
INC.

1616 Douglas Ave., Kalamazoo 54, Michigan



Smooth

Smooth Trojan "Super-Flat" gummed paper does a top job for both printer and customer. It is a dependable performer. Smooth Trojan "Super-Flat" is the solution to your pressroom needs; a reliable gummed paper which insures finer, better printing results. Trojan "Super-Flat" gummed paper is always uniform. It enables printers to produce distinctive labels, stickers and seals . . . smooth.

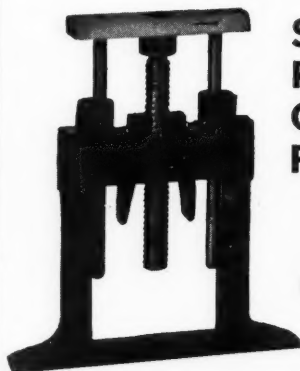


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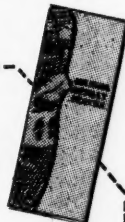
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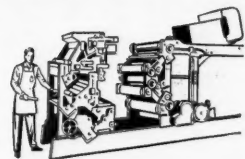
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THE INLAND PRINTER

Volume 118 • January 1947 • Number 4

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JOHN R. THOMPSON, Vice-President and Treasurer
J. L. FRAZIER, Secretary

309 WEST JACKSON BOULEVARD, CHICAGO 6, ILL., U. S. A.

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(Continued on next page)

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(Continued on next page)

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Classified Buyers' Guide (continued)

HELP WANTED (continued)

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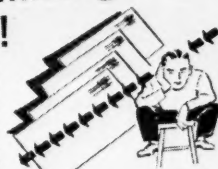
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(Continued on next page)

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Classified Buyers' Guide (continued)

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(Continued on next page)

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(Continued on next page)

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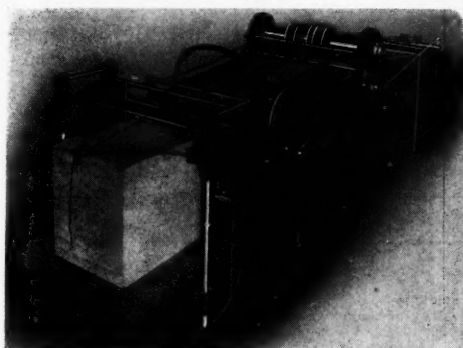
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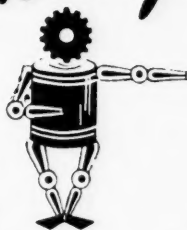
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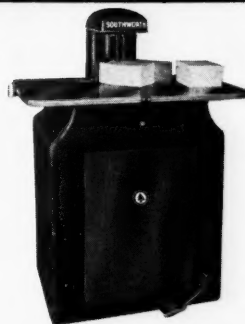
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The Inland Printer

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THE WORLD'S LEADING BUSINESS AND TECHNICAL
JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES

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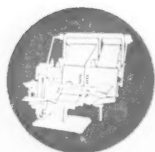
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